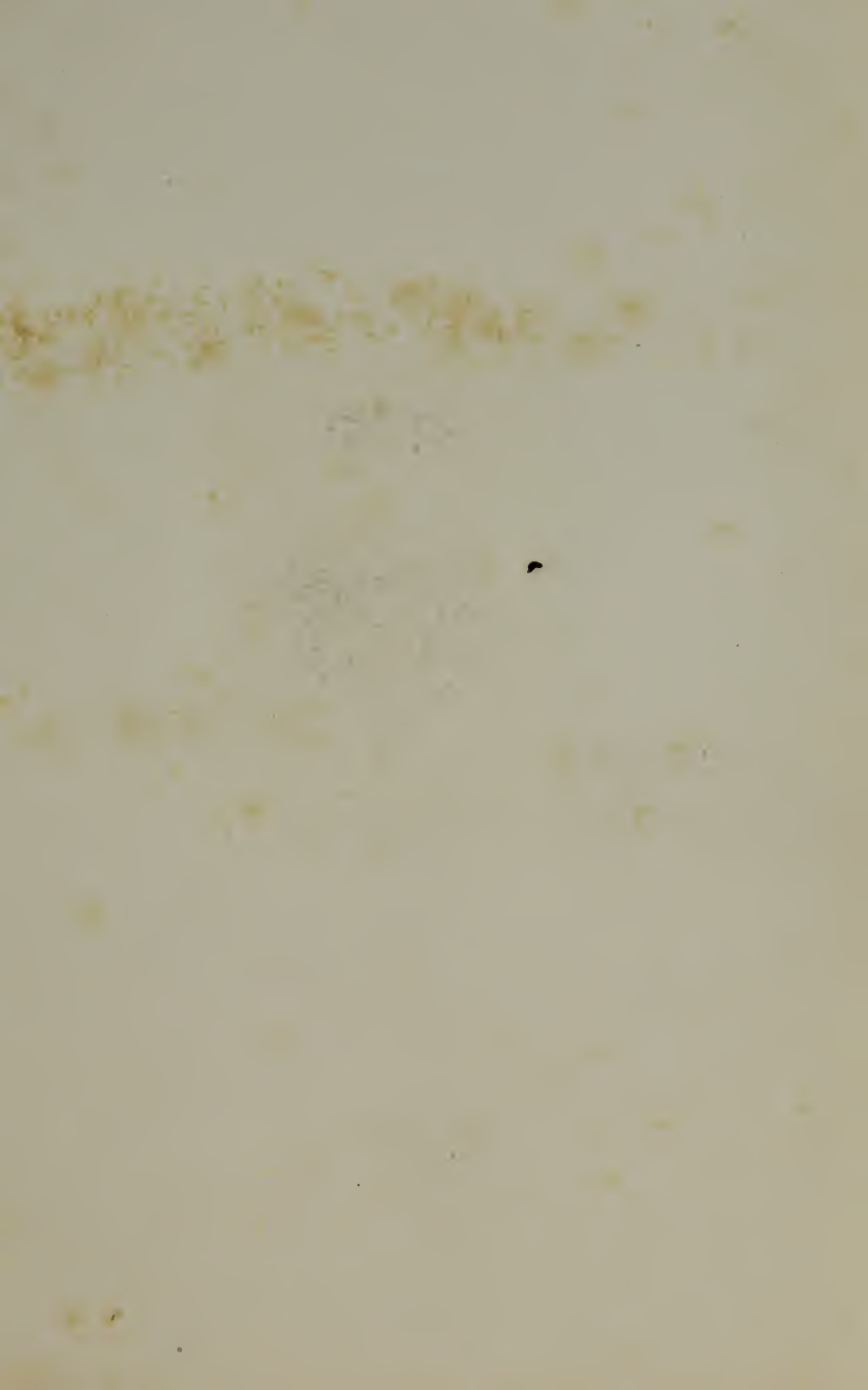






Northbrook.



Lyvon Siegen. See page 1763

THE EXHIBIT CROWN MEZZOTINT



AMELIA ELISABETHA, D.G. HASSIÆ, LANDGRAVIA etc.
COMITISSA HANOVIAE MUNTZENB:

*Illustrissimo ac Celsissimo Principi Dno Dno WILHELMO VI. D.G. HASSIÆ LANDGR. etc. hanc Sereuissimæ Matris
et Incomparabilis Heroinæ effigiem, ad vultum a se primum deductum novæ jam sculpturæ modo expressam, dedicat conse-
cratq. S. a. S. A. Dni cId. Id. c. XLII.*

FROM THE ORIGINAL PRINT IN THE AUTHOR'S COLLECTION

BRITISH MEZZOTINTO PORTRAITS;

BEING A

DESCRIPTIVE CATALOGUE

OF THESE ENGRAVINGS FROM THE

Introduction of the Art to the early part of the present Century.

ARRANGED ACCORDING TO THE ENGRAVERS; THE INSCRIPTIONS
GIVEN AT FULL LENGTH; AND THE VARIATIONS OF
STATE PRECISELY SET FORTH;

ACCOMPANIED BY

BIOGRAPHICAL NOTES,

*And Appendix of a Selection of the Prices produced at Public Sales by some of the
Specimens, down to the present time.*

BY

JOHN CHALONER SMITH, B.A.,

M.R.I.A., M. INST. C.E.

Part the Fourth.

DIVISION II.

L o n d o n :

HENRY SOTHERAN & CO., 36 PICCADILLY;

And J. NOSEDA, 109 Strand.

1883.

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TO
ALL WHO INTEREST THEMSELVES
IN THE
Art of Mezzotinto Engraving
IN THE STUDY OF
P O R T R A I T U R E,
OR IN
BIOGRAPHICAL RESEARCH
THIS WORK IS MOST RESPECTFULLY
Dedicated,
BY THEIR VERY OBEDIENT, HUMBLE SERVANT,
THE AUTHOR.

ADDRESS ON COMPLETION.

THE Author regrets the length of time elapsed since the first part of this work was laid before the public. His leisure for the undertaking was limited, and hurry was a thing to be avoided. The delay has, however, been the means of more fully procuring aid from kind correspondents, the object anticipated in the Preface, and the reason for publishing at all before completion.

When, some years ago, the Author, feeling the want of information in forming his own collection, was planning these volumes, a very dear friend, one endowed with refined and true perception in Art, and of great experience and judgment, said to him, "If you publish, everyone can know as much about the subject as you do yourself." But this the Author desired, for he conceives it to be almost a duty that those who have had the opportunity of acquiring any special knowledge should liberally communicate it, and not permit it to perish with themselves. So it has much pleased him to perceive, from the intelligence exhibited by his correspondents, that his friend's advice was correct; indeed, Mr. Horne and Mr. Warwick have gone further, for they not only gave new information, but each have detected instances in which the Author's own judgment had been at fault.

Amongst others who have assisted are Messrs. S. Addington, R. B. Bennett, S. Compton, J. B. C. (Hong-Kong), W. M. Eaton, Mrs. A. L. Fenton, Dr. Frazer, Col. T. G. Gardiner, C. H. Hart (Philadelphia), J. R. Joly, LL.D., W. Miot, Dr. Thornley Stoker, Walter F. Tiffin (author of "Gossip about Portraits"), Wm. H. Whitmore, Boston).

Mr. George W. Reid, keeper of the Print Room at the British Museum, has given for many years valuable encouragement and help. Professor Sidney Colvin forwarded a collation of all the prints in the Fitzwilliam Collection, in which variations from the descriptions printed appeared. As mentioned in the Preface, every attention was afforded at the Bodleian, Hope Collection, Williams' Library, Eton, Windsor Castle, and Paris, and since then at Dresden, and by the custodians of the collections belonging to the Duke of Buccleugh and to the Marquess of Bute.

Yet there still are a few blanks to fill up, and doubtless new discoveries are to be made. If favoured with accounts of such the Author will gladly circulate them, and he believes that others would be found to continue this duty, should the event alluded to at page xlviii. or other contingency, occur.

Collectors will find interleaved copies useful for registering these notes, as well as for recording later prices and other memoranda, so that they shall be easy of reference.

The Rev. James Granger, in 1769, concluded the first issue of his volumes with the following, which, as it has been suppressed in every subsequent edition, may be given here: "The author, who exposes this his first work to the eye of the public, with the same diffidence and awe with which he first ascended the pulpit, is, however, not without hope that it may meet with approbation. If it should, he may be thereby encouraged to exceed the usual period of our histories, and carry it down to the present reign."

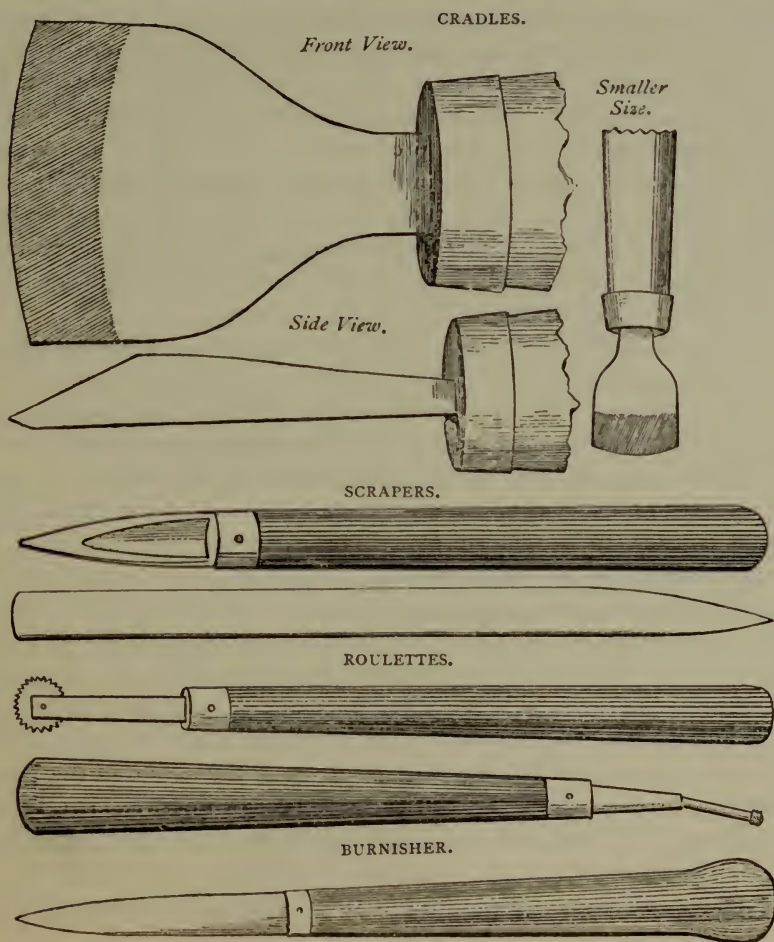
The Author of these volumes does not, for reasons which will be found at pages xxvi. and xli., make a similar promise; but, should it become desirable to catalogue and describe the works of the more modern engravers in this method, and should there be anyone willing to undertake the task, he will be most happy to give every assistance in his power.

INTRODUCTION.

ON ENGRAVING IN MEZZOTINTO.

SECTION I.—PRACTICE OF THE ART.

THE instruments used in mezzotinto engraving consist of the cradle or rocking-tool, the scraper, the roulette and the burnisher.



The plates intended for engraving should be of the best copper, very malleable and ductile, yet firm and capable of resisting to some degree of hardness if without shortness of grain or brittleness; free from veins, specks, or dissimilar parts, and of equal texture throughout. They must be well forged and hammered when cold, then ground, polished, and burnished.

Mezzotinto is executed by covering the surface of the plate with lines, sunk in it close to each other, in different directions; so that, if printed from, it would give a black impression or ground from the whole; and then taking away or diminishing the effect of this ground by scraping off, according to the necessary expression of any given design, parts of these lines so as to bring the plate to a condition similar to that which would have resulted from the lines being cut, in the usual manner of other engraving, in those places where they were wanting to express the shades or darker parts of the design. In effect, line engraving is the production of the shades on a ground uniformly light; mezzotinto engraving is the production of the lights on a ground uniformly dark. Earlom (and in this most succeeding engravers have followed him) laid in the outline of the subject with a strong, bold etching, somewhat resembling chalk engraving, and then laid in the ground; but the earlier artists laid in the ground first and finished the entire in pure mezzotinto.

To lay the ground, the plate is divided equally by lines parallel to each other, traced out in very soft chalk, at a distance of about one-third of the length of the face of the cradle which is to be used, as only that proportion of the instrument, by reason of its form and the rounding of its corners, will take at the same time upon the copper. These lines should be marked by capital letters or strokes of the chalk. The cradle is then to be placed exactly between the first two lines and passed forward in the same direction with them, leaning upon it with steady moderate force, and rocking it from side to side, until every part of the plate between the lines is covered with a burr. This process must be then continued between the other lines, and then again between lines drawn from the other sides at right angles to these, and then again between diagonal lines drawn cornerwise at right angles to each other. The plate having undergone the action of the cradle according to the disposition of this first order of lines, a second set is to be formed having the same distances from each other as the first, but so placed as that each space will divide those already made into alternate two-thirds and one-third: these lines of the second order

may be marked with small letters or lesser strokes, and the same treatment of the plate repeated, extending also to the cross and diagonal lines. When this is done a third order of lines is to be made, dividing the first spaces into alternate one-third and two-thirds, and the cradle employed as before.

These operations constitute what is called *one turn*; but in order to produce a very dark and uniform ground, the plate should undergo repetitions of them all, until the ground will print perfectly black, and this should be without spots or inequalities, and have in every part a soft and velvet-like look; this uniformity being of so much consequence that it should be examined and tried with the greatest care before the scraping is begun, since, if it prove bad, there is no remedy, but all the labour bestowed must be given up, or, even in the hands of the most skilful, a defective work produced.

When the plate is grounded, and the subject traced on to it, the work is commenced by scraping and then burnishing the highest lights, after which the next lighted parts are scraped away, and so on, proceeding gradually from light to dark, leaving for the deepest shades the ground untouched. The greatest caution should be taken not to pare away the grain too fast, in hopes of having sooner finished; for it is not easy to replace it when taken away, and except on very shining parts, there ought everywhere to remain a slight cast of it. As, however, even with the utmost attention, the grain will be taken off in some places more than is proper, cradles of smaller sizes, or roulettes, may be used to restore it.

The foregoing is taken from the *Art of Engraving* by T. H. Fielding, London, 1844, and from the source used by him, the "*Handmaid to the Arts*, London, 1764." Compare therewith A. Browne's *Instructions* of 1669, given at page 107.

The greater number of artists finished their plates entirely in this manner; some, however, slightly touched up with the burin or dry point, and also etched the outline of the design before the ground was laid. Examples will be found in the works of George White (page 1572), and soft ground etchings of Earlom (No. 37, page 257) are to be met with.

In Vertue's manuscripts (see page 1423) occur the following observations: "Mezzotinto is done in one-fourth of the time of the burinator, nay, upon strict demonstration, I have seen, observed, and experimented, may be done six plates to one, in the same space of time." "May be called *Rasurator*." It does not appear whether Vertue included in this space of time the preparation of the plate, which takes

much longer for a print in mezzotinto than one in line ; probably he did not. However, what is easily won is easily lost, and Gilpin says that the spirit of a mezzotinto quickly evaporates, and that the effect is wholly lost in a worn plate. He also says that more than one hundred good impressions cannot well be cast off from a plate ; but this, except in the case of very delicate work, is too low an estimate. But, undoubtedly, the number which can be taken from copperplates, prepared as just stated, is too small to pay ; and therefore, for many years past, both material and mode of preparation have been altered ; steel, and mixed, or even mechanical methods of engraving being adopted instead. This will fully explain the poor, cold, in-artistic appearance of modern prints, when compared with the older ones ; for it is not reasonable to suppose that the modern engravers would not be as skilful as their predecessors, if instead of steel they could work upon what one of the last of the grand old school (see page 1439) so fondly calls “the copper.”

SECTION II.—DISCOVERY OF THE ART.

Descriptions of the prints alluded to in this Section will be found in Appendix of Earliest Specimens, page 1765.

The work of Leon de Laborde, published in Paris in 1839,* founded on researches made by him with great care in the years 1834 and 1835, amongst the historical collections of Germany and Holland, and

* Before this date Dr. Hugh W. Diamond had drawn attention to the subject in London, by exhibiting at meetings of the Society of Antiquaries a series of early mezzotinto engravings, then in his possession, and he pointed out that Prince Rupert was not the Inventor, and also gave a list of these early specimens in a letter to Sir Henry Ellis, published in *Archæologia*, vol. 27, and separately. Laborde frequently cites this list in his work. Dr. Diamond published a letter in *N. & Q.*, 4th ser. II., p. 3 (July, 1868), calling attention to these matters ; and in 1881, the Author had the pleasure of meeting him, and of hearing from his own lips, how he saw a portfolio with a printseller whom he knew, and on looking over the contents thought them most curious, and purchased the lot for £40, then a large sum to him ; after exhibiting them as above mentioned, some inquiries came about them from Vienna, and the same printseller offered a profit of £200, which was accepted and the prints passed into the British Museum. Even now they would bring more than ten times the price the Museum gave ; and what the ultimate value may rise to cannot be foreseen.

on a tolerably extensive collection of mezzotinto prints in his own possession, may be considered to have finally settled many questions as to this matter previously open to some doubt, and to have satisfactorily proved the following facts:

Ludwig von Siegen (who was born in 1609, educated in Holland and at Cassel, entered on a military career, and was appointed in 1639 "Kammerjunker" to the young Landgrave of Hesse Cassel) had displayed great taste for art, and was thoroughly familiar with all the then known modes of engraving. In 1642, he was residing at Amsterdam, and in the month of August of that year he had completed, in a new mode, invented by himself, an engraved portrait of Amelia Elizabeth, dowager Landgravine of Hesse; the drawing for which he had probably made from life a few months previously, when residing at Cassel. This print Von Siegen dedicated to the young Landgrave, and Laborde gives a fac simile of a most interesting letter of his, still preserved at Cassel, which was forwarded with some impressions of the print, and may be translated into English, thus:—

"Serene, Highborn Prince and Gracious Sir, My humble services are ever at the disposal of your princely grace.

"Since my affection as a subject, rather than the hope of reward, has ever urged me to your service, I therefore (without regard to the fact that my services in themselves small enough, have by some been still further depreciated) have not wished to relax my diligence in devoting work and time to your service, as the present piece which I herewith humbly submit to your princely favour sufficiently shows.

"This is the print from copper, gracious Prince and Lord, which I promised to prepare for the ever praiseworthy memory of your Grace's mother, in order that many illustrious persons, acquainted with the actions of so widely famed a princess, might be enabled to possess the likeness of her person.

"But since I have discovered a new or singular invention of a kind never hitherto beheld, I have, on account of the nicety of the work, been able only to have few copies struck off, not thousands, as in the case of ordinary engravings, and therefore can with them only oblige a few persons. Accordingly, I have, as was just, made a beginning with your Princely Grace, and especially have thought it my duty and pleasure to dedicate it humbly to you, as the inscription placed underneath indicates, for these reasons; because to you, as eldest, and indeed, only son of the reigning prince, the representation of your Grace's mother could not but be welcome; for the rest, be-

cause I could not neglect to dedicate to your Grace as an extraordinary amateur of Art, such a rare and hitherto unseen work of Art.

“How this work has been done, no copperplate engraver or artist can explain or imagine, for, as your Grace is aware, only three methods of engraving on copper have hitherto been seen, 1°. Engraving or cutting in line (*stechen oder schneider*). 2°. Etching or touching with the point (*ætzen oder gradiren*). 3°.* A method hitherto very uncommon called puncturing, also executed entirely with points, but in a different manner, and with great labour, and therefore unusual (*letzlich ein noch gar ungewœnliche arth*, so man *puntzeniren* heist, auch mit eitel *stiplein* jdoch anders und gar mûhlich derwegen ungebrauchlich). The present method is, however, none of these, although here also are merely little points and not a single line or stroke; though in some places it appears like a line, yet it is all merely dots, which information I did not wish to conceal from your Grace as well skilled in art.

“I herewith commend your Grace to the Divine protection for all princely wellbeing, and myself humbly to Him and to your Grace’s favour.

“L. DE SIEGEN.

“Amsterdam, $\frac{1}{2}$ ⁹ August, 1642.

(Addressed) “A Son Altesse,

“Monseigneur Le Landgrave de Hessen Cassel.

The print was then somewhat altered, and Von Siegen published it together with another large portrait, after Hondthorst, in which mezzotinto work is still more apparent, in the following year. In 1644, he produced large portraits of Prince William of Orange and his consort, and then appears to have ceased from the occupation for several years; strictly, however, preserving the secret of his process; and he even seems to have obliterated every trace of the means by which he arrived at and improved it; although, as remarked by Laborde (p. 71), there must have been a number of trials and early attempts.

In 1654, Von Siegen executed two fine plates; and in that year an event took place, but for which it is highly probable that this beautiful invention might have perished with its author. For, at Brussels,

* This appears to mean the style practised by J. Morin and others, said to have arisen from imitation of Vandyke’s etching, and practised shortly after this time by Lutma, when it was called “opus mallei.” It bears some resemblance in effect to the modern stipple.

Von Siegen met with a kindred spirit, also a soldier, and a brave one, of energetic and capacious intellect, and, closest tie of all, attached to, and skilled in, as evidenced by etchings executed years before, the art of engraving. This was Prince Rupert, and to him Von Siegen displayed his works, and disclosed his secret.

Tradition hands down that Von Siegen bound the prince still to preserve the secret. What exactly took place between them can now never be discovered ; but it is not consistent with his making an absolute promise never to reveal the process, that Prince Rupert should afterwards have engaged Wallerant Vaillant to assist him in the practice of the art, and should have fully disclosed it in England to Evelyn and to Sherwin, all during the lifetime of Von Siegen. It is, however, most probable that it was agreed that the secret should not be indiscriminately published, but only made known to those who would properly appreciate it, and keep it from common use.

In this view of the matter there is no necessity for the story of Decamps, that Theodore Caspar a Furstenbergh obtained the secret by bribing a son of Vaillant, and it was probably invented to reconcile the fancied promise of the prince with the fact of Furstenbergh's knowledge. It is far more reasonable to suppose that Furstenbergh, holding a high position in a city which must have been frequently visited by Von Siegen and Prince Rupert, was personally well known to them, and learned the process of the art directly from Von Siegen ; possibly even before Prince Rupert did, one of his plates being dated 1656.

The next who acquired the art was John Thomas, called Thomas of Ypres. He was a painter, and worked for the Bishop of Metz and the Elector of Mayence, and thus must almost certainly have become acquainted with Furstenbergh, who himself also painted. Thomas was appointed court-painter at Vienna, in 1652, and in that capacity accompanied, in 1658, the young Emperor Leopold to his coronation at Francfort. Here he is stated to have acquired the art, and his earliest print in mezzotinto bears the date of 1658.

It may well have happened that the three possessors of the secret, all of whom were men, more or less, of rank, position, and influence, also attended this coronation ; and it is pleasant to imagine them, withdrawn from pompous ceremonies and noisy revellings, initiating their artist friend in the mystery, discussing, comparing, and studying its improvement.

But whether or not such meetings ever took place, it is certain

that at this very place, and in this very year, Prince Rupert produced his superb print of the "Great Executioner," the artistic power and grand effect of which has always commanded the admiration of those who have seen it, and must at the time have strongly attracted attention to, and won respect for, the new art.

Laborde, from his remarks at p. 72 of his work, evidently intended to publish an elaborate dissertation on the early methods of manipulation, and the exact instruments employed. It is to be regretted that he did not do so, for his scattered remarks are very difficult to follow, and some of them do not seem to be accurate. It would be especially satisfactory to know the precise improvement found out by Blooteling, which has been conjectured, and perhaps rightly, to have been the cradle and the peculiar rocking motion which its shape (see page xxiii) allowed. Yet Laborde states that the "berceau" was used by the earlier artists; it, however, may have been an instrument rounded at the corners only, which would not have allowed of the rocking motion, and consequently should not be termed "berceau."

After all, the only source of information open to Laborde, is still open to any qualified person, and this is the close and attentive study of the prints themselves.

Some idea of the modifications of the processes of the art may be obtained by the examination with a magnifying glass of the "photogravure" illustrations prefixed for this purpose to each of the Parts of this Work.

SECTION III.—HISTORY OF THE ART IN EUROPE.

As mentioned in the last Section, Prince Rupert communicated the secret to, and employed Wallerant Vaillant (born, 1623; died, 1677), who had practised as a painter, and had executed some etchings, the last one with a date bearing that of 1658. It is, therefore, probable that his engagement with Prince Rupert took place after this; for, when he had acquired the new mode, he practised it only, and to a great extent, chiefly working at Amsterdam. A catalogue of his works was published by Wessely in 1865, which describes 206

pieces in mezzotinto, and probably additions thereto might be made by examining the Beringhen collection preserved in the Paris National Library, and other sources. Unfortunately, Vaillant did not place his address on these prints, and only four dated ones are known, viz., Wessely, Nos. 45 and 47, 1673, and Nos. 43 and 58, 1675; but No. 56 was probably engraved as early as 1660. Many of his works are fine, but they have a peculiar black appearance, which must have caused the title of "Schabkunst" to be applied to mezzotinto. Two of his brothers, B. Vaillant and J. Vaillant, also scraped.

The next remarkable artist was Johann Friedrich Leonart (b. 1633; d. 1687); he practised at Brussels, Nuremberg, Prague, and Berlin. The earliest date known on a print of his is 1669. Many of his portraits are small and highly finished. In a much more masculine style are the prints of John Van Somer (b. 1641; d. 1724, see page 1415), one of which bears date, 1668; amongst them are several capital portraits from his own paintings, and many Dutch interiors with groups of figures full of life and spirit. It is uncertain if this artist ever resided in England; but it is known that his brother Paul Van Somer, who is accordingly mentioned in the body of this work, did so, as also did A. Blooteling, G. Valck, A. de Blois, and J. Verkolje. These latter returned to Holland, continued to practise there, and produced (Blooteling especially) many works of merit.

Jodocus Bickart and other pupils of Furstenbergh and Thomas are mentioned at pages 1771, 1780. There is a portrait by E. Luederitz, dated 1668, and Benjamin Block (b. 1631; d. 1690) certainly worked as early as 1671. J. and M. Fennitzer, H. Popp, M. Dichtl, and P. Multz, all natives of Nuremberg, very shortly afterwards produced some curious prints.

Several well known and esteemed Dutch painters practised mezzotinto. Cornelius Du Sart (b. 1665; d. 1704) executed several spirited prints; the principal one of them, "*Le tabac présentè*," is dated 1685. Nicolas Van Haeften has left us a fine print of three men at an open window, and his own portrait. Michael Van Musscher (b. 1645; d. 1705) executed his own portrait, with figures of Time, and boy blowing bubbles, which is dated, 1685. Carel de Moor (b. 1656; d. 1738) also scraped his own portrait, a charming little work, dated 1690, and others, mentioned by Laborde. There are also prints by J. Van Huchtenburg (b. 1646; d. 1733), his pupil, D. Maas (b. 1656; d. 1726), Melchior Hondekoeter (d. 1695), J. Toornvliet (b. 1641; d. 1719), A. Van Halen, A. Houbraken (b. 1660; d. 1719),

G. de Lairese (b. 1640; d. 1711), J. B. Monnoyer (b. 1635; d. 1699), A. Schoonebeck, A. Van Westerhout (b. 1666; d. 1725), and of more recent date, J. Stolker, D. Koedyck, and Cornelius Troost (b. 1697; d. 1750). Laborde includes also, L. Backhuisen, G. Netscher, A. Van Ostade, D. Teniers, and G. Kneller; he is certainly mistaken as to the last, and the others are very doubtful. It has also been supposed that Rembrandt practised mezzotinto, but this has not been proved, although nothing can be more likely than that he attentively studied the contemporary specimens; and it is almost certain that Von Siegen was well acquainted with Rembrandt's works, and very probably with that master himself. Laborde (at p. 358) mentions, in a cursory manner, a very curious and interesting print, also catalogued by Rudolph Weigel, No. 18,570, and attributed by him to Jan Van de Velde, jun. It is a large portrait of Oliver Cromwell, with the letters, "P. R. O. C." at the corners, and is inscribed, "Rombout Vanden Hoeve Excudit. Velde Sculp." It is worked with the burin and point, and appears to the Author to have been done in imitation of mezzotinto by one not acquainted with the secret, but who must have been a most skilful and painstaking engraver, and therefore he attributes it to Jan Vande Velde, sen. (b. at Leyden, 1598; d., circa, 1670), at the head of whose works it is placed by Nagler, but who expresses some doubts on the point. The imitation is very apparent when one first examines the groundwork with a magnifying-glass, and then glances at the effect from a little distance; and the print was probably executed during the life of the original, about the time of the discovery of the secret to Prince Rupert. There is an after state of it, with the address of "Carelse." A similar, but especially about the nose, not so characteristic a portrait, was executed in line, in substitution of one of the head of the set of Counts of Nassau, by Suyderhoof and Van Sompel. J. Vande Velde, jun., may have executed the print of Owen (page 1668); but this is mezzotinto, and entirely different in style from the Cromwell.

Jacobus Gole (b. circa 1660) and Peter Schenck (b. 1645; d. circa 1715) produced many prints; some have merit, but a great number are copies of English productions; others of these are found with the address of C. Allard, and several were engraved by H. H. Quiter. Amongst the engravers of Germany and the Low Countries, are P. van den Berge, Nicolas Verkolje (d. 1746), J. G. Seiller, B. Vogel, G. P. Rugendas, E. C. Heiss, and subsequently, the family of Haid, V. D. Preisler, and others; but nothing of remarkable quality was

produced amongst them until Jacobe returned from London to Vienna, in 1780, and introduced there the improved manner of work ; amongst those who followed it was that excellent artist, Pichler. Townley also practised for some time at Berlin.

In France, the art was practised by J. Vander Bruggen (b. at Brussels, 1649), some of whose prints at Paris are dated, 1681, Sebastian Barras (b. at Aix, circa, 1680 ; d. 1710), Andrew Bouys, Bernard whose print of the Dauphin is dated in MS. 1692), Isaac Sarrahat (b. 1670), on whose prints are dates, 1695-1701, Meheux, B. Picart (b. 1673 ; d. 1733), H. Coussin, L. Lombart, and a few others. It is not surprising that so little attention was paid to this art in France, when we consider the great extent to which line engraving was practised there, and the pre-eminent excellence to which it had attained. Towards the end of the eighteenth century some capital and very interesting portraits were produced at Paris by Brookshaw.

As in France, so in Italy, the same effect followed the same cause, and the mezzotinto specimens are very few. They are by Ant. Taddei, J. M. Mitelli, F. Nassi, F. A. Lorenzini, and at a later period, by D. Cunego, on one of whose prints, dated 1790, is engraved, "*Premiere gravure en ce genre faite a Rome.*"

Laborde is probably mistaken about the art having been practised in Spain ; but he gives correctly the name of Alexis Zuboz as practising at St. Petersburg, about 1729, where in the latter part of the eighteenth century Walker produced a number of plates.

The facts of Townley, Brookshaw, and Walker thus leaving their native country, and of Jacobe learning the art in England, prove what is very evident too from an examination of extensive collections, and is indeed generally acknowledged by continental art writers, that mezzotinto engraving in Europe, had, during the course of the eighteenth century fallen into complete decay and disuse ; and also, that the admirable works produced in this manner in England attracted attention in various countries, and led to a desire that this art should be understood and practised in them.

SECTION IV.—HISTORY OF THE ART IN ENGLAND. SEVENTEENTH CENTURY.

At the Restoration of Charles II., in 1660, Prince Rupert returned to England, and nine years afterwards, in the hands of William Sherwin (see page 1052), the development of the new art, in the country in which it was destined to achieve so much, commenced.

Three prints are extant for which the claim has been, or may be made, that they were executed in England before Sherwin's print of 1669. The first is the small head of the Executioner (page 1773, No. 7), by Prince Rupert, published in Evelyn's book, and undoubtedly printed off then. But Evelyn does not assert that he saw the prince engrave that plate; what he does assert is, that the prince "was pleased to cause the instruments to be expressly fitted, to show me, with his own hands, how to manage and conduct them on the plate, that it might produce the effects I have so much magnified." Evidently, therefore, the prince had brought over his apparatus, and, surely, it is most probable that with the apparatus was this plate, which the prince then gave to Evelyn, but which was actually executed on the continent three or four years before. The second is the head of a Moor (page 1780), attributed to the celebrated Dr. (afterwards Sir) Christopher Wren (b. 1632; d. 1723). The foundation of this is a sentence quoted in "Parentalia" (London, 1750), p. 214, from Hooke's "Micrographia" (London, 1667). "He" (Dr. Wren) "was the first Inventor of the Art of Graving in Mezzotinto; which was after prosecuted and improv'd by his Royal Highness Prince Rupert, in a method somewhat different upon the Suggestion (as is said) of the learned and ingenious John Evelyn, Esq: Of this Art some original Essays are extant: viz., the Head of a Moor, &c., by the Inventor; The Executioner of John the Baptist, by the Prince; on the sword is the mark R. P. f. (i.e. Rupertus Princeps fecit), over it, an Electoral Coronet." This claim is disproved by Chelsum, at pp. 16 and 18 of his book, and his reasoning has since been completely confirmed. Laborde, however, p. 273, classes Wren as an engraver in mezzotinto in consequence of the discovery by R. Weigel of this single print of a Moor's head of which Laborde gives a fac simile in his work. Now, there is absolutely nothing to connect this print, which is undoubtedly a very curious and early

specimen, with Wren, or to lead one to suppose that it is an English print, nor, except the foregoing sentence from Hooke, is there any proof whatever that Wren engraved any Moor's head at all. Now, what is this sentence worth? Hooke undoubtedly knew much about the microscope and other matters, but he knew nothing of engraving, and evidently inserted, in order to pay compliment to Wren, a piece of gossip which he had heard from some one else, and which gossip, in its first and principal assertion, was entirely wrong; however, the description of the Executioner in it is based on fact, and it is probable that the Moor's head print also was seen, and even that it may have been done with others (note the "&c.") by the inventor; but the inventor was not Wren.

Laborde (p. 272) places Evelyn at the head of English mezzotinto engravers, because he thinks he may have engraved a portrait of a Lady Abbess of which he gives a lithograph, and which is the third of the prints under discussion. In Laborde's description the date on this print is given as 1672, in the lithograph as 1678, either date, both being subsequent to Sherwin's "1669," deposes Evelyn. But there is no proof that the print was ever done by Evelyn, and there is every reason to suppose that the "E. L. delineavit," especially if the date be 1678, proves it to be a very early work of E. Luttrell.

It is strange that Laborde, to whose industry and accuracy of research so much is owing, should have permitted his enthusiasm to run away with his reason in these instances, and as thenceforward but little allusion will be made to his work, it may here be remarked, that his habit of ranging engravers according to the countries in which they may happen to have been born, instead of those in which they have entirely acquired and practised the art, is very misleading; for instance, surely the two Fabers do not belong to the Dutch school, or Simon to the French?

During the ten years succeeding Sherwin's print of 1669, others were engraved by him, by Place and Gascar, by Blooteling and his pupil, Valck; and several were published by R. Tompson, and D. Loggan. About Blooteling there are two questions, of considerable interest, not yet satisfactorily solved: the first, as to what the precise improvement in grounding introduced by him was, has been alluded to (page xxx); the second is, whether he acquired the art of engraving in mezzotinto in Holland, or after his arrival in England. His earliest works in this kind with a date are small portraits of Erasmus and Frobenius (Wessely, Nos. 14, 16), dated 1671; but, unfortunately,

none which have a date (the last being Wessely, Nos. 8 and 28, h and d of this catalogue, see pages 66, 67) have any indication of the country in which they were engraved; the inscriptions, too, are all in Latin. Of course, the above would be decisive in favour of Holland, if Blooteling can be proved not to have come to England until 1673. His works in line do not clear up this matter; but No. 12 fixes the date, 1669, for one of the Furstenbergh prints; painted, too, by Th. Caspar de Furstenbergh in 1668. The mezzotinto portraits which may be considered certainly executed in England are given in this work; those which may be considered certainly executed in Holland, after Blooteling's return from England, are Wessely, Nos. 4, 5, 12, 15, 18, 20, 21, 22, 25, 26, 31, 37, 42, 48, 49, and more or less uncertainty exists about the remainder.

The next ten years witnessed a remarkable expansion of the art; in the earlier portion of that period we have the prints published by A. Browne, those by Verkolje, P. van Somer, Vandervaart, and others; but most of the Dutch-born engravers then appear to have discontinued practice, or returned to Holland, thus leaving the field clear for the English-born artists. These comprised E. Luttrell, J. Beckett, R. Williams, Rixon, Man, Oliver, Robinson, Clarke, Vincent, R. White; prints published by Lloyd and Tempest, and the earliest works of J. Smith. Amongst these Beckett and Williams are pre-eminent, their clearness and purity of style marking distinct progress in the art.

The Revolution caused no interruption to engraving; the love of art so prominent in Charles I. did not quit his descendants; Charles II. and James II. gave patronage and encouragement to painters and engravers, and this was continued by William and Mary, and afterwards by Anne.

For the years up to the close of the seventeenth century, J. Smith may be regarded as the principal mezzotinto engraver; many of his most interesting works being produced at that time; some of those already mentioned occasionally engraved within this period, and amongst the new engravers were Faithorne, jun., Leader, W. Wilson, Lens, Lumley, and Emmett.

SECTION V.—HISTORY OF THE ART IN ENGLAND.
EARLIER PORTION EIGHTEENTH CENTURY.

The commencement of the eighteenth century found J. Smith the foremost artist in mezzotinto engraving, which was fast becoming concentrated in England, the works produced elsewhere being then few and of no great consequence. It is, therefore, not to be thought strange that England attracted to herself those desirous of cultivating the art. Thus, from France came J. Simon, and his taste, skill in line engraving, and abilities quickly enabled him to master technical details and to assume a leading position : indeed, he may be considered the successful rival of Smith during the latter years of that engraver's practice. The elder Faber, who had previously come over from Holland, commenced to work in mezzotinto about the same time as Simon ; but his style is completely different. About the close of Queen Anne's reign were produced the earlier prints of the younger Faber, of G. White, who also had altered his style from line to mezzotinto, and subsequently we have T. Johnson, Kyte, and Pelham, who went to America and there introduced his art. Soon after the close of the first George's reign appear Robins, Beard, Van Bleeck, Van Haecken ; some time afterwards, A. Miller, Preston, Heins, Bockman, Burford, and Carwitham. In Scotland, a few prints were produced at this time by Esplens, and R. Cooper, the master of Strange, afterwards so celebrated as a line engraver, who himself made an essay in mezzotinto.

M. Rouquet, member of the French Academy of Painting, who had been long resident in England, has observed in a work on the state of the arts there, published in 1755, that, at the close of the half century, "mezzotinto engraving was very much upon the decline in England ;" that "although Mr. Smith had previously done admirable things this way, the work was then" so incorrect, that bad painters had a very good opportunity of imputing their own inabilities to the ignorance of the engraver.

That there is some truth in this must be at once admitted ; for instance, a print by Bockman or Burford will not bear critical comparison with one by Beckett or Smith ; but this inferiority was shared by the other arts : sculpture and architecture were at a low ebb, and the painters seem to have neglected the artistic finish of draperies and accessories, and to have aimed at face-likenesses only, in which, however, it must be allowed that they were very successful.

The progress of any art towards perfection is seldom, it should be remembered, regular; it now advances, now stops, perhaps even retrogrades, and then bounds forward again. Something, too, should be attributed to the singular deficiency of any taste for art, characteristic of George I. and George II.; yet, although the latter hated "bainting," his eldest son patronised Mercier, many of whose charming works have been preserved by contemporary engravings.

The accurate student of art history should, however, inform himself about everything connected with his subject, and should trace it out in its darker as well as its brighter days. He will find much in this period, so very little known to superficial critics, to reward his researches, and will recognise the genuine merit of such painters as Vanderbank, Jervas, Seeman, and Hudson, whose works have been so unduly, perhaps through ignorance of them, depreciated.

The prints of the younger Faber most completely illustrate the art of this time; they are satisfactory in themselves, many very interesting, all showing rare talent in manipulation, vast industry, and unceasing effort to improve; yet, compared with those of some who preceded, and of one, at least, of his contemporaries, there is felt to be a want, difficult clearly to explain in words, but which may, perhaps, be defined as deficiency in spirit and that artistic enthusiasm which always accompanies, and generally indicates, the quality which we designate as Genius.

However all this be, the time of indubitable recovery was fast drawing near, and the history of it is not a little curious. About 1728, Beard had removed from London to Dublin, and had there executed a few mezzotinto prints which, though the earliest engraved in Ireland, did not appear to produce much effect in extending the art there. Far different was the result when, some twelve years afterwards, Andrew Miller went over. He, in conjunction with the Irish artist, Brooks, founded a distinctive Irish school, which not only produced in Dublin a series of prints of remarkable merit, but which so instructed its young pupils, that when they sought a larger field in London, they quickly took the lead and gave the art that impulse which carried it to the point of excellence it immediately afterwards reached.

It would almost seem as if there were some subtle secret of the craft, which, when yielded by Simon, had, like the fabled Promethean fire, been seized and brought away by Miller, and then, in renovated vigour, restored by Mac Ardell.

SECTION VI.—HISTORY OF THE ART IN ENGLAND.
LATTER PORTION 18TH CENTURY.

The revival of the art, consequent on the introduction of the new blood of the Irish school, commenced almost exactly in the middle of the century. There exist a pair of interesting companion prints, produced in 1753-4 (see Faber, 174; Mac Ardell, 48), of about equal merit, which may be taken to illustrate the marking of the point at which equality ceased. The old school engraver was then over sixty, the new school engraver not five-and-twenty, and within four years Faber had passed away, and Mac Ardell had attained to an excellence not since surpassed, and which may therefore claim to be perfection. (See as examples, finished proofs of his Nos. 1, 168, 174.)

Other engravers of the Irish school were Houston, Ford, Jackson, Purcell, Spooner, and subsequently Dixon, Fisher, and J. Watson. Frye, also, was an Irishman.

In painting, too, a new school was arising, Ramsay, Reynolds,* and then Gainsborough, were coming to the front, and full mutual comprehension and appreciation existed between them and Mac Ardell. A few more years roll over, and then he too is gone. Yet his art did not perish with him, but was carried on by many hands to its most extensive development; still, however, it does appear as if it divided itself into two distinct streams, its masterly boldness and vigorous power being characteristic of the works of J. R. Smith, T. Watson, and Dickinson; its delicate grace and refined accuracy of those of V. Green, Dean, and Walker.

George III. was honourably distinguished from his predecessors of the name by his patronage of British Art; he favoured Ramsay and Gainsborough, he founded and took great interest in the Royal Aca-

* What Horace Walpole, early in 1759, says of these painters should be remembered: "Mr. Reynolds and Mr. Ramsay can scarce be rivals, their manners are so different. The former is bold, and has a kind of tempestuous colouring, yet with dignity and grace; the latter is all delicacy. Mr. Reynolds seldom succeeds in women: Mr. Ramsay is formed to paint them." This, of course, only applies to earlier pictures; yet it may be doubted if (with some brilliant exceptions, such as Ladies Waldegrave and Mrs. Pelham) Reynolds afterwards was as successful in this particular as either Gainsborough or Romney. But the right of Reynolds to be placed at the head of English painters cannot be questioned when it rests on his literary portraits, such as the grand heads of Goldsmith and Johnson (Marchi, 7; Doughty, 2; J. Watson, 82), apparently so simple, yet in reality the product of the combination of extraordinary intellect with the highest art.

demy, and he collected engravings. It has been alleged that he exhibited want of taste in only once having sat to Reynolds, and in encouraging such a painter as West, when such a painter as Romney existed. But the cause of this seems clear enough: the most intimate friends of Reynolds were in political opposition to the party in power at court, who would therefore prevent, as much as possible, such intercourse as takes place between a painter and his sitter, lest the latter should thereby be influenced; and West, from his straightforward, unaffected, and sensible manners, and from his strict rectitude of conduct, was personally adapted to win his Sovereign's regard; whilst Romney was shy, eccentric, almost morose, perhaps never had the opportunity of being presented, or refused it if he had. It is to be remembered, also, that West, when introduced to the king in 1767, had already achieved a very high reputation, both on the Continent and in England: his pictures were admired, and purchased at great prices by many up to and for some years after his death: he was highly eulogised by his brother artists, and was long their elected President.

A superb series of beautiful mezzotinto engravings illustrate the works of all these painters, as well as those of their less well-known contemporaries, who would in any other era have been in the foremost rank. Amongst these may be especially mentioned, Cotes, Peters, Zoffany, Cosway, Read, Wheatley, and Wright of Derby, after whose pictures (which are now attracting well-deserved attention) Earlom and Pether scraped remarkably brilliant and effective prints.

The following engravers bear to those already-named a somewhat analogous position to that between the last named painters and Gainsborough, Reynolds, and Romney, viz., Brookshaw, P. Dawe, Dunkarton, Greenwood, Grozer, Hodges, Hudson, Jehner, Jones, Judkins, Kingsbury, Laurie, Martin, Murphy, Park, Saunders, and Townley. The prints of Dupont, the nephew of Gainsborough, of Haward, and of Spilsbury, are deserving of special study.

The close of the century found Hoppner (who himself had scraped) and Lawrence in highest favour as portrait painters in London, with Abbott, Beechey, Copley, Opie, and Stuart, all in fair practice, following; found Ræburn, whose bold, manly style deserves appreciation, at full work in Edinburgh; and found poor George Morland, a greater genius perhaps, than any of these, drawing near the end of his dissipated life. None of these painters suffered discredit from any inferiority of the newer engravers who worked after them, amongst whom were Barney, J. Ward, W. Ward, and Young.

Although many prints of these engravers, and of some others, as G. Dawe, who rendered Ræburn with remarkable spirit, were produced in the early part of the present century, they have been described in the following pages, for these artists worked in the genuine method by which such honour had been obtained for the English school, and it was desirable to record all their works together. Other engravers, almost contemporary, also, in the early part of their career, executed good work; but afterwards changed copper for steel, and used mixed methods. The works of these, and of some still more modern, probably deserve a catalogue, for they include the names of H. Meyer, C. Turner, G. Clint, S. W. Reynolds, H. Dawe, W. Say, T. Lupton, and T. Hodgetts; but, as a whole, they cannot, and should not, be placed on the same footing, or rank on equal terms with the prints of the artists described in these volumes.

SECTION VII.—COLOUR IN ENGRAVINGS.

Paintings owe much of their effect to a variety of colours, which represent the image of the object from which the painting is taken, and a copy of a painting must therefore reproduce its colours.

Engravers work with black and white only, consequently the colours of the painting from which they engrave cannot be reproduced by them: but they exhibit their skill in giving, with one colour only, the artistic effect of the painting with many colours.

This constitutes engraving an original and distinct craft, and not an imitation of painting; and from its power of producing a number of impressions, and so disseminating knowledge, it may claim to have done for Art, what printing has done for Literature.

The most obvious mode of producing colour in engravings (indeed it frequently suggests itself to children, who often do mischief in carrying it out), is to tint them by hand with a brush and water-colours. This has been occasionally done with admirable effect, as some of the engravings after Reynolds and Romney, coloured at the time, and probably directly from the pictures, abundantly prove. But the skill and time of the artist who could do this really well, would not, as a

general rule, be compensated by the increased value of the engraving, and if not really well done, the colouring would much depreciate the print.

In Jackson's work on wood engraving (London, 1839), allusion is made to various methods of printing in colours. One, (p. 481) presumably as early as 1543, others (pp. 711-715) at a recent date. Kirkall (see page 788) tried it on copper; and he used also to print from his plates in green or other coloured ink; and there are a few instances of this practice being adopted by other engravers. The most remarkable attempt by far, however, in this direction, was that of James Christopher Le Blon (born, 1670; died, 1741), who resided in England from about 1720 to 1732, and there published a work, in both English and French, dedicated to Robert Walpole, Esq., Chancellor of the Exchequer (which fixes the date of publication, not otherwise given, between 1721 and 1725). The title of the work is, "*L'Harmonie du Coloris dans la Peinture, reduite en pratique mecanique,*" &c. He states in the dedication that in his pursuit of the "Coloritto," he "fell upon my invention of printing objects in their natural colours, for which His Majesty was graciously pleas'd to grant me his Letters Patent;" and he illustrates it with six curious prints, engraved in mezzotinto, one being a female head printed in the usual mode, and three others, the same head in the three stages of his process. The abstract of his invention is that there being three primitive colours, red, blue, and yellow, these can be laid separately or upon each other, by three plates, engraved correspondently on his principles to the colouring of the design, and thus the whole variety of tints necessary may be produced, the print being taken from the plates successively. The pigments should be transparent, pure, or bright, and agreeing in their tone or force of colour; Prussian blue and red lake of the best sort afford two of them, but the yellow is a hitherto unobtained requisite for carrying on this art to the first degree of perfection, and the only substitute is brown pink.

M. Cochin has remarked at the end of an account given by him of Le Blon's invention, that should it ever be again taken up and cultivated, there would be more probability of success in using a greater variety than three colours, and that different colours might, by separate printing-balls, be laid on and printed from a single plate.

Le Blon produced a number of engravings by his process, several being of very large size, and a list of them is given by Laborde (pp. 373-9), also some of those of his pupils, who were named Jean L'admiral, J. Robert, and Fabian Gautier.

It is scarcely necessary to add that, as Cochin had anticipated, the invention, after many years, was again cultivated, and that parts of its principle were adopted in the process of modern Chromo-lithography.

SECTION VIII.—COLLECTORS AND COLLECTIONS.

The race of past collectors of Mezzotinto and other portraits may be divided into two great classes, viz., those who pursued their object before, and those who pursued it after the publication of Granger's book. The pre-Grangerites include Prince Rupert himself; Prosper Henry Lanckrink (who marked his prints with P. L., sometimes taken for Lely's initials); Samuel Pepys (whose prints, now in the Library of Magdalen College, Cambridge, have been so sadly damaged. See page viii.); Prince Eugene (whose collection remains at Vienna); Edward Harley, Earl of Oxford (who placed his prints in volumes which were all lotted together at the sale after his death); John Nickolls, F.A.S., 1740, died æt. 34, Jan. 11th, 1745 (for his collection, see page 553); Hugh Howard (see page 320); George Vertue (who made a MS. list of Heads up to 1723, marking those with a square which he found "easy to be got," those with a triangle which he found "not so easy," and those with a circle which he found "very scarce." His prints were sold by Ford in 1757); Duchess of Portland (whose collection was sold in 1785); James West (whose collection was sold by Langford in 1773); Horace Walpole (whose collection was sold by George Robins in 1842, 900 lots of portraits, fetching under £1,700); Sir William Musgrave (see page 1289); these last three collections being those from which Granger states that he chiefly compiled his work; and the prince of English collectors, Joseph Gulston (see page 557).

Amongst those who amassed well-chosen collections, of which portraits only formed a part, were John Barnard (collection sold in 1798); Alexander Mangin (collection sold by Carpenter in 1810, see page 834); Sir John St. Aubyn (collection sold by Phillips in 1840); Edward King, F.R.S. (collection sold by Leigh and Sotheby in 1808).

The more remarkable Granger collectors were Richard Bull* (see pages 1289, 1351); Arthur, first Marquis of Donegal (who purchased a collection commenced by Mr. Gulston, which was sold in 1800 for £505, to Mr. Tyssen); Dampier, Bishop of Ely (see Dibdin's "Bibliographical Decameron," Vol. III., p. 345, &c.); Anthony Morris Storer (whose collection was bequeathed to, and is preserved at Eton); Samuel Tyssen, F.A.S. (whose collection was sold in 1802, and brought £1,030, exclusive of the Donegal Granger, which was purchased for £478 by dealers, who broke it up and resold at a profit, according to the "Chalcographimania," of 600 guineas); Sterne Tighe (1st sale, 1799, brought £2,216; 2nd sale, 1815, brought £548); Sir James Winter Lake (who formed a collection of 41 volumes, which, according to his manuscript preface, he closed in consequence of "the shameful Impositions practised by the modern Vendors of Portraits; and, also, the gross impositions of many of the Engravers themselves." See Introduction to Sale Catalogue. These volumes were offered entire at a valuation, up to 1st March, 1808; but no one purchasing, they were broken up and sold by Stewart in the April and May following, and brought £3,930); General Dowdeswell (who lost one collection by fire, but formed another which was sold by Dodd in 1809, for £2,377); Henry Ibbot (collection sold in 1818 for £2,237); Elizabeth, Marchioness of Bath (she was daughter of the Duchess of Portland, and grand-daughter of Harley, Earl of Oxford, both famous collectors; and her Granger, consisting of 3,300 portraits, was sold in 1826, bringing £1,553); James Bindley (who writing in 1775 to Mr. Granger about the collection purchased from Mr. Bull, by Lord Mountstuart, says: "You will ask me if I am not discouraged by the sight of so great a work: I am not; and I hope to be able in time to say with Corregio, 'Ed io anch' fon' Pittore.' — 'I, too, will have my collection of portraits.'" There spoke the true collector, and he acted accordingly. His portraits which were sold shortly after his death, at the ripe age of 81, in 1818, bringing close on £5,000); and in 1815, Woodburn issued a catalogue of another uncommonly fine Granger collection which he had purchased, marking prices to prints over a guinea value, but leaving blanks opposite some very great rarities, which are sometimes met with filled in

* Having disposed of his Granger, this indefatigable collector appears to have set to work again, and some volumes illustrated by him came to sale at Sotheby's in 1880; one of these, containing many drawings, portraits, and prints, brought £1,800; it was broken up and its contents catalogued and sold again at the same place in 1881.

by written prices. It does not appear to whom the collection had belonged; but Woodburn states that it was the "study of a gentleman of refined taste for many years."

The most extensive collection of portraits up to that time brought into the market, except that of Mr. Gulston, was that of Sir Mark Masterman Sykes, who died in 1823; they were sold in the following year, those down to reign of William III. bringing £6,718; those from Anne to George III. only £959. Then set in what may be called the dark ages, when no one appeared to know about, or to care about, or to set any value on engraved portraits; the Granger formed by John Townley (who was so very highly esteemed by his contemporaries, and who died in 1813), was sold in 1828, and only brought £1,640; a fourth part, perhaps of what it would have sold for fifteen years before; and the "Stowe" Granger, formed at great expense by Richard, second Duke of Buckingham, and containing nearly all the cream of the before-mentioned collections, only brought, in 1849, £2,560, and the continuation £1,440.

The following collections should also be named: that of H. P. Standly, sold in 1845, containing very full sets of prints after Reynolds, Lawrence, and Hogarth, and a vast quantity of illustrations, &c., relating to the English School of Art, all which were dispersed at very low prices; that of Edward Wenman Martin, who had obtained an extraordinary number of the very great rarities amongst the English portraits; but who, unfortunately, did not preserve all his prints with proper care; indeed, he is said to have permitted a favourite monkey to handle them (N.B.—There are, even now, several human beings who, if they get the opportunity, claw prints just as much as the animal would do); so it is not surprising that the prices, even for those uninjured in what the catalogue calls their "unadorned state," were not very high; that of George Daniel, whose theatrical rarities and literary portraits were in the choicest condition, and whose sale, in 1864, appears to mark the revival of the taste for, and interest in British Portraits.

As might be anticipated, this class of prints did not engage the attention of the great foreign collectors as much as those of their own countries; there is a catalogue, however, of the collection of Mons. Brandes, private secretary to the Hanoverian Chancellerie, by Huber, published at Leipsic in 1794, which contains a large number of them, as also does that of M. Paignon Dijonval, by Benard, published at Paris, 1810. A collection of J. Smith's works, and a few others, were disposed of at the sale of P. J. Mariette, in 1775; at that of the

Grave von Fries, at Amsterdam, in 1824, were eight portfolios of English mezzotinto prints, one of which, containing sixty-one large prints after Reynolds, including Mrs. Pelham, Ladies Waldegrave, Duchesses of Devonshire and Rutland, Ladies Bunbury and Keppel, and so forth, brought 300 florins; and at that of Baron Verstolk, at Amsterdam, in 1847, were three portfolios, one containing the works of Earlom.

There have also been very extensive sales in London of the stocks of printsellers, amongst which may be mentioned those of Richardson, 1813-4; Boydell, 1818; Wilkinson, 1825-6-7; W. & G. Smith, 1849-51; Tiffin, 1860; and soon after, Messrs. Evans privately disposed of their stock through various channels.

The sales which have taken place since that time have been chiefly of prints from some of the foregoing sources, supplemented by a considerable importation from the Continent, where the productions of the English school were largely purchased in years long gone by, and preserved with the most scrupulous care, thus forming a kind of reservoir to supply the demand lately arisen for them in their own country. There does not exist, however, the least danger of an overflow or excessive supply, for many prints are absorbed into permanent collections, and many are taken out of the country altogether, especially to America; and, indeed, it seems reasonable that illustrations of the art, genealogy, history, and literature of the time of an ancestry common to both nations, should be as highly prized by the present Americans as by the present English.

Existing collections may be classed under two heads: public, or those preserved in some Institution from which they are not likely again to come into the market; and private, or those which are the property of individuals, and may be disposed of at the pleasure of the owners.

Amongst those in which British Mezzotinto Portraits are most numerous are:

The British Museum: This great repository contains the result of the labours of several individuals, obtained by bequest or purchase, amongst them the Rev. C. M. Cracherode and Dr. C. Burney, author of the "History of Music." Under the administration of the present Keeper of the Print-room, great advances have been made in classifying and cataloguing; and arrangements are in progress which will permit of the treasures being exhibited to the public in greater numbers than hitherto; increased

knowledge and more extended cultivation of taste may be surely expected to result from this.

The Williams Library contains a copy of "Wilson's History of Dissenting Churches, with Lives of their Ministers," illustrated with a large number of curious and scarce portraits, by Mr. John Simco, formerly a book and printseller in Air-street, Piccadilly, who bequeathed the volumes to this Library at his death, in 1824.

The South Kensington. This is merely commenced: but it is to be hoped that it will be extensively developed, as great facility for the study of portraits would be afforded by having both the painted and engraved ones as nearly together as possible.

The Sutherland Collection. See Preface, page ix.

The Hope Collection, also at Oxford.

The Pepysian Collection at Cambridge. See Preface, page viii.

The Fitzwilliam Collection, also at Cambridge.

The Storer Collection, Eton College.

The Joly Collection, at the Royal Dublin Society's House in Dublin, presented by J. R. Joly, LL.D., very rich in Irish books and prints.

The Bibliotheque Nationale, at Paris, contains a large number of English portraits; most noteworthy are those in the collection presented to the king, in 1734, by M. Beringhen. Other collections, wisely acquired by the French nation, were those of the Abbé Marolles (containing 155,000 prints, purchased in 1667, for 26,000 francs), Gaignieres, Clement, Begon, and Uxelles.

The Collection at Amsterdam contains the works of J. Smith, Mac Ardell, Watson, and others.

The Collection at Dresden is very extensive and interesting, containing, for instance, 30 pieces by J. C. le Blon; and at the same place is a private collection called the "Queen of Saxony's."

The Collection at Munich* is stated to contain 84 portfolios of portraits; that at Vienna, 232 boxes of portraits, of which 217 came from the collection of Prince Eugene; and in the Emperor's collection at the same place, are 80,000 portraits, contained in 800 portfolios.

The Collection of Her Majesty at Windsor Castle.

The Collection of the Duke of Buccleugh.

The Collection of the Marquis of Bute (see page 1289),

* Unfortunately, the Author has not had an opportunity of examining these.

The Collection of Samuel Addington, Esq.
The Collection of Henry Percy Horne, Esq.
The Collection of John Warwick, Esq.

There are also, without doubt, many rich and interesting collections preserved in various old family mansions through England (of some of which the present owners are perhaps hardly aware). The Duke of Devonshire possesses a very choice collection of the works of J. Smith; and the Earls of Hardwicke and Stamford are said to possess great treasures of this kind. There are also new collectors coming forward, such as Baron Rothschild of Paris.

The Author, however, can only name the more important of the collections which he has had the opportunity of inspecting, and may close this section with a mention of the collection formed by himself, which contains about ninety per cent. of the portraits described down to page 1753, and about forty-five per cent. of their variations, a number of subject pieces of the engravers of these portraits, a quantity of the prints mentioned at pages 1754 to 1764, several of the earliest specimens (pages 1765-80), and a series illustrative of Section III. of this Introduction.

The object for which this collection was brought together having been now accomplished by the completion of these volumes, the Author does not desire longer to retain it. But as he believes it to be the most nearly complete collection of this class of prints ever made; and as it seems in the highest degree improbable that almost any amount of time or money could now accumulate one equally extensive, it surely ought to change owners *en bloc*, and not be broken up and dispersed.

SECTION IX.—PUBLISHERS AND PRINTSELLERS.

Although the engravers whose works are detailed in the following pages were frequently themselves the publishers of their prints, yet their plates, after their death or retirement, for the most part passed into the hands of those who were publishers and printsellers only,

and not engravers; in some cases, also, the engravers worked directly for the printseller, and the plates, as soon as finished, became his property.

It is therefore clearly desirable for collectors to understand something about these publishers, especially the order of their succession to one another, as this knowledge will be found most useful in discriminating variations of state, not only of mezzotinto portraits but of other classes of engravings.

The following list, in which, for convenience of reference, the names are placed in alphabetical order, will be found to contain some hints on the subject. It does not profess to give every publisher, and does not include the more modern ones.

It will be observed that the vast majority of them, as well as of the engravers, resided in London, and in a limited area of it, the boundaries of which do not very much differ from those of the present West Central Postal District, which even still includes most of the present dealers, as well as the great national collection of the British Museum.

The page at which an example of the address may be found, is given in most instances.

Ackermann, R., Strand, early portion of present century.

Austin, William, Brighton and London, 1784 (page 1270), Patriotic Print Rooms, 41 St. James's-street, 1785; 195 Piccadilly, 1786 (see under Grozer); 197 Piccadilly, 1787 (page 779).

Bakewell. See Taylor.

Bickham. See Glass.

Birchall, James, 473 Strand, 1781-4 (pages 1243, 1553).

Bowles, John. Established as a printseller at the Stocks' Market, opposite the Royal Exchange, and at Mercer's Hall, Cheapside, about 1727, a catalogue of an extensive stock being issued from the latter address in 1731. He afterwards removed to the Black Horse in Cornhill, and there published a great number of prints and new catalogues. About 1760, he took his son into partnership, and the name of the firm was consequently altered to "Bowles and Son;" but the young man died in December, 1762, after which the words "and Son" were erased from the plates on which they had been engraved; and also "Black Horse," "No. 13" being substituted, from which address a catalogue was issued in 1768. Soon afterwards John Bowles died, and he was

succeeded by Robert Wilkinson, who had previously carried on business at 125 Fenchurch-street (page 767), and who continued at Cornhill until his death, after which, in 1825-27, the entire stock was dispersed, as stated in Section VIII.

Bowles, Thomas, was probably a brother or some near relation of the foregoing, and was established "next to the Chapter House in St. Paul's Church Yard." He carried on a large trade, purchasing and re-issuing many plates originally published by E. Cooper and others. He died, 8th April, 1767 (an entry given by Noble, Vol. III., pp. 429, 30; but, with his usual inaccuracy, he makes it apply to John Bowles, whom he imagines to have removed from Cornhill, and gives the date as 1757), and was succeeded by his son, Carington, who altered the address to "No. 69 in St. Paul's Church Yard." He was in partnership with Carver for some years, during which the name of the firm was "Bowles and Carver." As numbers are attached to many prints issued from this house, it is probable that they also published catalogues. Carington Bowles died at Kensington Gore, 20th June, 1793.

These two firms of Bowles appear always to have had a good mutual understanding; they were partners in many prints, and no instance has been met with to indicate any rivalry or opposition between them.

Boydell, John and Joseph. (See pages 81, 538.) The first address of John, about 1752, was at the "Unicorn, the corner of Queen Street in Cheapside" (page 1402), afterwards, "No. 90 Cheapside," was the address; and, when embarking on the illustration of Shakespeare, additional premises were taken in Pall Mall, and styled the "Shakespeare Gallery." A number of catalogues of their large stock were published by this firm, amongst them one in French, dated 1779. The stock, when dispersed, in 1818, as stated in last Section, brought over £40,000 (see page 1133).

Bretherton, James, 134 New Bond-street, 1778 (page 1490).

Browne, Christopher (page 828).

Brydone, John, opposite Northumberland House, Charing Cross, 1790

Brydone, Charlotte, 7 Charing Cross (page 583).

Bryer. See Ryland.

Bull, Mrs. (see page 1548), 18 Ludgate Hill, 1769; took into partnership, and was succeeded by, John Jeffries (pages 529, 949).

Clark, I. (page 440).

Cooper, Edward. See page 968.

Darling, W. See Thompson.

Dickinson, B. See Smith, Joseph.

Evans, B. B, corner of the Old Jewry, Poultry, 1788-93 (page 61).

Evans, Edward, Great Queen-street, Lincoln's-Inn Fields, afterwards
A. E. Evans and Son, 403 Strand. The very extensive stock
was dispersed about 1865.

Faden, W. See Jeffries.

Forrest, Thomas, at the Scaramouch, Charing Cross (page 1096).

Freeman, T. B., 22 Henrietta-street, Covent Garden, 1788 ; 95 Strand,
1792.

Garnett, I., at the Angel and rising Sun (page 1095).

Gatliffe, J., 1742 (page 343).

Glass, Thomas, at the Exchange Stairs in Cornhill (mentioned as a
subscriber to Rocque's Map of London, 1748) ; succeeded by
George Bickham (page 1083).

Griffin, P. See Smith, Joseph.

Harris, John, Sweeting's-alley in Cornhill, 1778 ; Gerrard-street,
Soho, 1805 (query if the engraver ; see page 622).

Herbert. See Jeffries.

Hooper, S., 25 Ludgate-hill, 1771-3.

Jackson, M. See Smith, Joseph.

Jefferys, Thomas, at the corner of St. Martin's Lane, Charing Cross,
whence many after states of plates by Brooks, Bockman, and
Van Haecken were published in conjunction with W. Herbert, at
the Golden Globe, on London Bridge. The latter ceased to carry
on the business of a printseller, after the houses on the bridge
were taken down ; but distinguished himself as an antiquarian,
by editing Ames's History of Printing, and as of practical ability
by his proposition for floating fire-engines. He died, 15th March,
1795, aged 76. Jeffries took into partnership William Faden,
who afterwards succeeded him at Charing Cross (pages 173,
1430).

Jefferyes. See Bull.

Jordan, Timothy. See Taylor.

King, John, at the Globe in the Poultry (page 1095*), put his name on
a few after states of mezzotinto prints, but purchased several
plates by Lens, Simon, and others. His principal business was
connected with other styles of engraving. Noble states, Vol. III.,
p. 429, that John King, sen., died, 7th Sept., 1738, leaving
£10,000 ; whether there were two of the name, or whether the

statement is another of Noble's errors, is not clear; but it is certain that a John King, printseller in the Poultry, died 26th July, 1759.

Kitchin, Thomas, No. 59 Holborn-hill (page 530); at the Star, Holborn-hill (page 1325). His plates appear to have afterwards come into the possession of Sayer.

Lawrence, I., at the Angel, in the Poultry (page 223).

Marshall, Richard, 4 Aldermay Church Yard (page 1101).

Marshall, I., Princess-street, Covent Garden (page 1659).

Marshall, Joseph, at the Bible, in Newport-street (page 1702).

Millward, T. See Smith, Joseph.

Molteno, Anthony, in partnership with Colnaghi and Co. in Pall Mall, 1791; at 76 St. James's-street, 1795.

Overton, John, Henry, and Philip. See page 1699.

Palmer, R., against Somerset House, in the Strand. Sold some very curious prints, amongst them the earliest productions of J. Smith. His plates appear to have become the property of E. Cooper.

Parker, Henry. See Taylor.

Pulley, G. See Smith, Joseph.

Richardson, William, at 68 High Holborn, 1779; at 174 Strand, 1786; at York House, 31 Strand, 1791. Stock sold in 1813.

Ryall, John, in partnership with Robert Withy, opposite Salisbury-court in Fleet-street, 1755 (page 402); at Hogarth's Head in Fleet-street; afterwards alone (page 1721). Withy, in Sweeting's Alley, when the fire of 10th November, 1759, destroyed his place; afterwards at the Dunciad, opposite Jerusalem Coffee-house in Cornhill (page 1021).

Ryland and Bryer. See pages 123-4. Their bankruptcy occurred in 1771. Bryer's address only in Cornhill, 1770 (page 586), 1776 (page 1030). Ryland's address only, 1771 (page 578).

Savage, I. Successor to Beckett.

Sayer, Robert, succeeded Philip Overton at the Golden Buck in Fleet-street, sometimes described as "near St. Dunstan's Church," or "near Serjeant's Inn," 1766 (page 680); opposite Fetter-lane in Fleet-street (page 428); No. 53 Fleet-street, 1771; was in partnership with J. Bennett, 1775-80. Sayer, who used to reside at Richmond, died at Bath, 29th Jan., 1794, aged 69, and he was succeeded by Laurie (see page 796) in partnership with Whittle. They published a catalogue of their large stock, in 1795.

Between Sayer and Bowles great rivalry existed, and a large

number of copies of prints, originally published by the one house, was issued by the other.

Shropshire, Walter, in partnership with William Shropshire in New Bond-street (page 1509); afterwards alone at 102, subsequently 158 of same street, where he was succeeded, about 1779, by Dickinson and Watson. He died at Hendon, Middlesex, 17th Oct., 1785. Dodd says that his stock came into the hands of Boydell.

Seton, C. See page 351.

Simpson, T., St. Paul's Church Yard, 1793 (page 1467).

Smith, John, at Hogarth's Head, facing Wood-street, Cheapside; and at No. 35 Cheapside (pages 803, 853).

Smith Joseph, at Exeter Change, near the Fountain Tavern in the Strand (page 1074*); succeeded by Bispham Dickinson, at Inigo Jones's Head, against Exeter Exchange in the Strand; succeeded by Thomas Millward, next ye Globe Tavern in Fleet-street (page 1121); succeeded by P. Griffin, next ye Globe Tavern, in Fleet-street (see pages 718, 1019); succeeded by M. Jackson, at Rembrandt's Head, the corner of Brides-court Fleet-street; succeeded by George Pulley, at same address (page 1019).

Stockdale, J., opposite Burlington House, 1782 (page 568).

Sympson, S. See page 1572.

Taylor, Thomas, at the Golden Lion, over against Serjeants' Inn in Fleet-street (page 297); was succeeded by Timothy Jordan (page 1689), who took into partnership Thomas Bakewell, who afterwards obtained the entire business, first carried on "next the Horn Tavern in Fleet-street," then removed to "against Birchin Lane in Cornhill," at which place a great fire occurred on 10th Nov., 1759. He was succeeded by Eliza Bakewell, who took into partnership Henry Parker, who succeeded to the entire about 1767, and altered the address to "82 Cornhill."

Thane, John, Gerrard-street, Soho, 1774 (pages 1321, 1751). He was a good judge, and used to write his name backwards, thus, "Enaht," on the back of his prints. His stock was sold in 1818-9, after his death.

Thompson, G., 50 Old Bailey, 1795 (page 1744).

Thompson, John P., Great Newport-street, 1797-1804; query if successor to W. Darling, Great Newport-street, 1772 (page 1727).

Tonson, J. (page 1093).

Torre, Market Lane, St. James's, 1779 (page 1288); and 171 Strand (page 1295). Torre & Co., 132 Pall Mall, 1787 (page 429).

Wesson, John, Litchfield-street, St. Anns, Soho, 1769 (page 104).
Withy. See Ryall.

Amongst the few provincial publishers were G. Hopkinson, Warwick (page 334); T. Wall, Chichester (page 416); R. Williams, Lynn (page 1719).

In Edinburgh were P. Garof (page 149); David Hatton (page 151); Alex. Laurie (page 148); J. Marnock (page 100); but most of these were booksellers.

In Dublin the print publishers were rather more numerous; the most remarkable being—

Allen, William, Dame-street (page 1045). His descendants still reside near Dublin, and carried on a similar business to about seven years ago.

Hanbury, Michael, at the Bear, George's-lane (page 1018). He was an engraver, and produced a very curious print, in the line manner, of St. Patrick; there is also extant a mezzotinto of a Holy Family after Maratti, inscribed *M Hanbury fecit 1748*.

Lyons, Edward, on Essex Bridge (page 1740).

Monaghan, Patrick, in Bride-street (page 1024).

Napper, Charles, George's-lane; probably successor to Hanbury.

Orpin, I., partner with P. Smith, in Crane-lane, in 1743 (page 936).

Reilly, C., in Big Ship-street (page 1013).

Sillcock, Thomas, in Nicholas-street, opposite the Tholsel (page 935); in Skinner-row (page 1730).

Smith, P., in Crane-lane (page 927).

Wilkins, John, in Big Ship-street (page 1027).

Wilkinson, William, in Chequer-lane (page 1021). His plates appear to have been acquired by Allen.

APPENDIX OF DESCRIPTIONS
OF
EARLIEST SPECIMENS
OF ENGRAVING IN MEZZOTINTO.

(See Introduction, Section II.)

When the prints are mentioned by Nagler, Diamond, or Laborde, it is so stated, with their numbers, if any, under the heading.

LUDWIG VON SIEGEN.

1. Amelia Elizabeth, Landgravine of Hesse.

Nagler, 1 ; Diamond, 2 ; Laborde.

Short H. L., in border arched at top, directed slightly to left, facing towards and looking to front, veil at back of head, hair in curls, plain wide collar, dark low dress. Under, *Amelia Elisabetha, D.G. Hassiæ Landgravia etc. Comitissa Hanoviæ Montzenb : Illustrissimo ac Celsimo Pr : ac Dno Dno Wilhelmo VI D.G. Hassiæ Landgr : etc hanc Serenissimæ Matris et Incomparabilis Heroinæ effigiem, ad vivum a se primum depictam novoq jam sculpturæ modo expressam, dedicat conse* (to left) *cratq L a S.* (to right) *Ao Dnj cIj.Ij.CXLII.* H. $17\frac{1}{8}$; Sub. $14\frac{5}{8}$; W. $12\frac{3}{8}$; I. B. H. $13\frac{1}{8}$; W. $10\frac{3}{4}$.

I. As described. On most impressions of this state a stroke of a pen has been added to the date, making it 1643. Brit : Mus.

II. Additional work on dress, veil, &c.; the two portions of the last line erased, and re-engraved in centre, thus, *cratq L a S Ao Dnj cIj.Ij.CXLIII.* Brit : Mus.

Married, in 1619, William V., Landgrave of Hesse-Cassel. During the minority of her son, 1637 to 1650, she governed as regent with remarkable courage and intelligence. She died, 8th August, 1651.

2. Eleanora de Gonzaga. Hondthorst.

Nagler, 2 ; Diamond, 4 ; Laborde.

Short H. L., directed to, and facing towards left, looking to front, coronet at back of head, hair falling in curls over shoulders, pearls in ears, and round neck, brooch with pearl pendent, lace collarette, angles of subject curved round, in that at bottom to left, *G Hondthorst pinxit Anno* in that to right *L'a Siegen inventor fecit 1643*. H. $20\frac{5}{8}$; W. $16\frac{1}{2}$.

I. Before inscription and inner border ; not quite finished. Brit : Mus.

II. As described. Thin hairs on forehead, not visible in I., are touched with black chalk. Brit : Mus. Suth : Coll.

The impression in the Paris collection has had written upon it, "Elizabeth, Reyne de Boheme." Diamond, too, gives the same name as also does the Sutherland Catalogue ; but Laborde gives the above, which is most probably correct, as Von Siegen engraved the portrait of her husband, Ferdinand III.

3. William, Prince of Orange. Hondthorst.

Nagler, 3 ; Diamond, 5 ; Laborde.

Short H. L., directed to, facing towards left, looking to front, long hair, collar edged with lace, armour, scarf. At bottom to right, *G Hondthorst pinxit. L'a Siegen inventor fecit 1644*. H. $21\frac{1}{2}$; Sub. $20\frac{7}{8}$; W. $16\frac{7}{8}$; Sub. $16\frac{5}{8}$. Brit : Mus.

The backgrounds of this print and of the following are engraved in line.

William III. reigned 1647 to 1660. The engraving was therefore executed before he came to the throne.

4. Mary, Princess of Orange. Id.

Nagler, 4 ; Diamond, 6 ; Laborde.

Short H. L., directed to, facing slightly to left, looking to front, hair in curls, coronet of pearls at back of head, necklace, brooch, and pendent of pearls, lace collar. At bottom to left, *G Hondthorst pinxit L'a Siegen inv et fecit*. Under, *Augusta Maria Caroli M: B: Reg: Filia Guilhelmi Princ: Avr: Sponsa*. H. $21\frac{1}{2}$; Sub. $20\frac{5}{8}$; W. $16\frac{1}{4}$. Brit : Mus.

See page 470.

5. Emperor Ferdinand III.

Nagler, 5; Diamond, 3; Laborde.

Short H. L., in oval frame, looking to front, head crowned with laurels, hair falling on shoulders, moustache, armour with collar over mantle, order of the Golden Fleece. Under, on tablet, *Ferdinand III Rom: Imperator semp Aug: Hong: et Boh: Rex. etc.* Below, *Lud Siegen in Sechten ex—pinxit novog a se invento modo sculpsit. Anno Domini 1654.* H. $16\frac{5}{8}$; W. $13\frac{5}{8}$.

I. As described. Laborde.

II. On base to left, monogram *L V S*, to right, 1654.

Son of Ferdinand II. Reigned 1637 to 1658.

6. S. Bruno.

Nagler, 6; Diamond, 7.

W. L., in grotto, kneeling in the costume of his order before rock and raised cross, an aureola surmounting his head, rays upwards from forehead, castle and city in distance to right. At bottom six verses on the saint, *Si—aderit.* to left, *Dn̄isfuis Patronis et Benefactoribus offert humillme Cartusia Ratibonensis.* to right, *in honorem Sti Brunonis conterranei fui totiusque Cartusianæ Ordinis fecit L a S in S. Ao 1654.* H. $11\frac{5}{8}$; Sub. $9\frac{7}{8}$; W. $7\frac{3}{8}$. Brit: Mus.

7. Holy Family. A. Caracci.

Nagler, 8; Diamond, 1; Laborde.

Virgin seated holding the infant Saviour on her knee, to right the young St. John, to left St. Joseph holding spectacles in hand. H. $13\frac{3}{8}$; W. $10\frac{3}{8}$.

I. Before dedication on separate plate was added. Brit: Mus.

II. With (on separate plate) dedication to Prince Leopold of Austria. Laborde.

III. With dedication to Cardinal Mazarin, and date 1657. Laborde.

8. S. Jerome.

Nagler, 7 (From R. Wiegel's Catalogue, No. 11,697).

Bust to right, whereon light shines, right hand on skull, left hand before breast and beard. H. $7\frac{1}{4}$; W. $5\frac{5}{8}$.

The following print may probably be the work of this engraver, the monogram is indistinct and has been read as M S.; but it might be L a S or L v S.

S. Ignatius Loyola.

W. L., standing, robed, before altar to right, right hand raised, left hand on book on altar, glory round head, in cloud to right, I.H.S., monogram over floor-line to left. Under, *S Ignatius De Lojola*. H. $9\frac{3}{8}$; Sub. $9\frac{1}{4}$; W. $6\frac{1}{2}$. Brit: Mus.

See page 390.

WILLIAM DE RYCK.

Should Laborde's be the true reading of the date on print described below, it should not be placed amongst the "Earliest Specimens;" should it really be thirty years earlier, it cannot be considered impossible that De Ryck (who was born at Antwerp in 1635, was bred a goldsmith, afterwards became a pupil of Quellin, and a history painter, came to England in the reign of William III., and died in London in 1697) should have, in some way, become acquainted with Von Siegen's prints and method. The style of work is exceedingly crude.

Venus and Mars.

These mythological deities are represented attended by Cupids and doves, Vulcan in background at top to right. At bottom, *Deseigne et grave par Guil de Ryck premeir peintre et orfèvre apres l'originale qu'est a fontabin de Joan Bab Bertanus. Mont hout 12 pie 5 po'. lar 10 pie. Anvers Ao 1653 Apr 4.* (4 reversed). H. $11\frac{3}{8}$; W. $8\frac{1}{2}$.

Laborde gives the inscription thus:—*Enseigne et grave par Guil de Ryck primeir peintre et orfèvre, après l'original qu'est en son Cabinet de Joan Bab Bertanus etc. Anvers, Ao 1683.*

As the print is in the British Museum, connoisseurs may examine it, and decide the question for themselves. Mr. L. Fagan, of the print-room department there, suggests that "fontabin" probably means "Fontainbleau," and that the painter and the class of subject indicate the peculiar school of art named from that place. The French inscription further corroborates this.

THEODORE CASPAR A FURSTENBERGH.

1. Head of St. John.

Diamond, 1 ; Laborde ; Nagler.

Head with long hair and beard, and surmounted by an aureola, lying on charger, supported on table, at edges of which to left, *Theod. Casp a Furstenberg, Pinxit & Sculptfit.* W. 18 $\frac{1}{8}$; H. 14 $\frac{1}{8}$.

No. 2 of Diamond is head of the Emperor Leopold, but it is an error to ascribe this print to Furstenberg, as it is by J. Thomas. See No. 4 of that engraver. Laborde notices its being in Diamond's list, and doubts its being by Furstenberg, but does not give the real engraver.

2. Frederic, Margrave of Baden.

Diamond, 3.

H. L., oval frame at corners, directed slightly to right, facing and looking to front, moustache, long hair falling over shoulders, wide collar with lace edgings, armour. Under, *Fridericus D. G. Marchio Badensis et Hachbergs Landgravi, in Sausenberg, Comes in Sponheim et Eberstein Domin, in Roetelen Badenweiler Lahr et Mahlberg etc.* H. 11 $\frac{3}{8}$; Sub. 10 $\frac{1}{8}$; W. 8 $\frac{1}{2}$.

Rudolph Weigel's Catalogue, 1837, No. 6, 114.

3. Herodias.

Diamond, 4 ; Nagler.

Herodias with the head of John the Baptist, to right old woman holding candle in her left hand. H. 7 $\frac{1}{2}$; W. 5 $\frac{3}{4}$. Brit: Mus.

4. Archduke Leopold William.

Diamond, 5 ; Laborde ; Nagler.

H. L., in oval border, outside angles filled in with lines, directed towards right, facing towards and looking to front, long hair, moustache, peak, wide collar, armour, chain and order, scarf from shoulder across breast, in border, *Eminentm, ac Serenm, Princeps et Dn, Dn, Leopold, Wilhelm, Archidux Avstriæ Dux Burgundiæ et Magni Magistrat, in Prussia Admintor, Tevtonici Ordinis per Germania et Italia Magister, Epi, Argent, Halberstad: Passavi: Olomv: et*

Nissensis S.C.M. Generalissim. Under, 4 verses, *Mauortem — tuum est. Theodorus Casparus a Furstenbergh Canonicus Capitularis Moguntiae et Spiræ, Colonellus, ad uiuum pinxit et fecit. 1656.* H. $7\frac{1}{4}$; Sub. $6\frac{3}{4}$; W. $4\frac{1}{2}$; O. D. H. $5\frac{3}{8}$; W. $4\frac{1}{8}$. Brit : Mus.

5. Christ crowned with thorns.

Diamond, 6; Laborde.

Short H. L., directed and facing towards left, looking to front, left shoulder bared, aureola at top of head. Under, *Hunc Sacrum, Leopolde typum tibi dedico : Regis Exet in his Spinis Crescet Leopolde Corona est. Sed Cui Spinis plexta Corona riget. Imperialis, eas quis nisi Cæsar amet ? Seruus Humillimus Theodorus Casparus a Furstenbergh fecit.* H. $8\frac{3}{8}$; Sub. $7\frac{3}{4}$; W. $5\frac{3}{4}$.

I. Before the aureola and inscription. Laborde.

II. As described. Brit : Mus.

6. Virgin and Child (perhaps Hagar and Ishmael). Correggio.

Diamond, 7; Laborde.

Virgin seated on ground, directed to left, leaning over the Infant whom she holds in her lap, each with aureola over their heads, above them two angels, rocks and trees in background, and to right, crouched amongst plants, with group of angels above, a hare. Under, *Maria in Ægypti Solitudine. Correggi pinxit.* H. $20\frac{3}{8}$; Sub. $19\frac{1}{8}$; W. 16.

Laborde remarks that this celebrated picture has been several times engraved, but that none of the prints (amongst which are ones in mezzotinto by Bernard and Earlom) have the aureola, which is supposed not to have been in the original picture either; therefore, that its introduction into this print, its being a distinctive feature in Nos. 1 and 5, and the general similarity in style of work with Furstenbergh's other prints, goes far to prove it to be by him, and that Zani was wrong in attributing it to F. Nassi.

This reasoning appears correct; the portion of it founded on the aureola applying to Thomas also. The print is certainly, as stated by Laborde, one of the first essays of the art; and it may well be that Nassi also engraved the picture, and that Zani speaks of a different print. The lettering of the painter's name given by Heineken is "*Correggi Pinx*," by Laborde as above, "*Correggi pinxit*"; the impression in the Author's collection has written upon it in ancient hand, "Corregio;" so, possibly, the painter's name may be in manuscript, and not engraved, as the remainder of the inscription certainly is.

7. Old man with lion.

Laborde, who considers it may represent St. Mark, or St. Jerome.

Clothed with long white mantle, which covers his head, to left, above right shoulder, a lion's head, looking to front. H. $6\frac{7}{8}$; W. $5\frac{1}{2}$.

8. Man with Zither.

R. Weigel's Catalogue, 1837, No. 6, 114.

H. L., directed to right, facing and looking to front, long hair, fur cap, mouth open as if singing, right hand holding a lighted pipe, left hand a burning candle, elbows leaning on table before him, on which lies a zither. H. $8\frac{3}{4}$; W. 7.

I. As described, apparently not quite finished, but powerful in effect.

II. Above to right, the mark *T. C. B. D. F.* which according to Brulliot, II., p. 801, is that of Furstenbergh.

It is possible that Furstenbergh may have been assisted in some of the foregoing by engravers whom there is every reason to suppose were his pupils, viz. :—

J. Friederich von Eltz, by whom Laborde mentions 1, a head of John Philip, Elector and Archbishop of Mentz, after Furstenbergh; 2, Christ crowned with thorns, after Durer.

John Jacob Kremer, by whom Laborde mentions a portrait of the Elector of Treves, in which Kremer styles himself "*Mosellanus, discipulus D. T. C. Furstenberg,*" and

Jodocus Bickart, by whom Laborde mentions, 1, John Philip, Elector of Mentz; 2, Old Man in fur bonnet; 3, Old Man in velvet cap, which, if it bears on the pale impressions, as stated by Laborde, the date, 1658, is more probably the work of Furstenbergh or Prince Rupert. There is an impression of this print in the British Museum, as also of the head of John Philip, Elector of Mentz, and of another portait, slightly larger, not mentioned by Laborde, inscribed, "Jod Bickart Pictor et Sculptor, 1661."

PRINCE RUPERT.

1. Prince Rupert.

Diamond, 3.

H. L., directed to left, facing and looking slightly downwards to front, flat hat and small feather, arms resting on table to left, right cheek leaning on right hand. H. $8\frac{1}{8}$; W. $6\frac{3}{8}$. Brit: Mus.

This print has been copied, of the same size, in the reverse direction, and inscribed, "*Prins Robbert, vinder van de Swarte Prent Konst, W Vaillant F.*" Laborde gives an engraving of this copy in his work, but does not mention the original print.

See page 70.

2. The Executioner.

Diamond, 1; Nagler, 6: Laborde.

Three-quarters length, a man in torn dress and with cloth tied round his head, standing, directed and facing to right, right arm extended and held up, hand grasping the head of St. John the Baptist (which subject is identified by inscription on board attached to cross at top to left, *ECCE AGNVS DEI LLIT P MVNDI*), left hand holding drawn sword, on which is scraped a crown *R. P. F. 1658*, near bottom a moulding across the print, on which to left, *Sp* (*a* and another letter following obliterated) *In*. H. $24\frac{1}{8}$; W. $17\frac{1}{2}$.

I. As described. Brit: Mus.

II. On moulding, in line with Spagnoletto's initials, and apparently impressed on the plate with blocks some letters being out of position, crown, *R V P. P. FECIT. FRANCOFVRTI. ANO. 1658. M. A.* and two nearly illegible letters which Laborde calls *L. A.*

Laborde truly styles this a wonderful print.

3. Magdalen. Merian.

Diamond, 2; Nagler, 4; Laborde.

H. L., hands clasped, looking upwards. Under, *Rupertus D. G. C. D. B. Princeps Imperii Animi gratia lufit. M. Merian pinxit.* H. $8\frac{3}{4}$; Sub. 8; W. $6\frac{1}{2}$; Sub. $6\frac{1}{4}$. Brit. Mus.

Laborde considers this print, in which both dry point and graver have been used, as one of the earliest attempts of the Prince in mezzotinto.

4. Old Man (a different print from No. 9).

Diamond, 6 ; Nagler, 14.

Short H. L., directed and facing slightly to left, beard, shoulders uncovered, at top to left crown and *R. P.* H. $4\frac{3}{8}$; W. $4\frac{7}{8}$. Brit : Mus.

5. Standard-bearer.

Diamond, 4 ; Nagler, 5 ; Laborde.

T. Q. L., standing, directed towards left, facing and looking towards right, long hair, flat cap with feather, sword girded on, right hand grasping staff of standard, left hand leaning on shield, in border of which, *1658 Rupt P. Fec.* at top to right, *Giorgione*. H. $11\frac{1}{4}$; Sub. 11; W. $8\frac{1}{2}$; Sub. $7\frac{3}{4}$. Brit : Mus.

This print is called David by Laborde.

6. Head of young man.

Diamond, 5.

Short H. L., similar on larger scale, with several differences of detail, to head of foregoing, on the turned-up leaf of cap is a little circle about which appears some traces which it is just possible might be marks or letters. H. $7\frac{3}{8}$; W. $6\frac{1}{2}$. Brit : Mus.

Laborde cites this print from Diamond, and although he does not appear to have seen it, thinks it is probably a copy. Nagler, who was no better informed, conjectures the copy to be by Vaillant. The print is as certainly Prince Rupert's as No. 5 is. Both have been taken to be portraits of Prince Rupert, and they do bear some resemblance to No. 1; but if they are from a painting by Giorgione, of course the theory falls.

7. Head of Executioner.

Diamond, 7 ; Nagler, 7 ; Laborde.

Similar in same direction, on slightly smaller scale to head of the figure in No. 2, at top to right crown and *R p f.* W. $6\frac{3}{8}$; H. $5\frac{1}{4}$. Brit : Mus.

See page 1053. There are several copies of this work; one is attributed by Laborde to Vaillant, one to Quiter, and he mentions two others besides the one by Houston for the second edition of Evelyn's *Sculptura*; he also considers that the print supposed by Diamond (Diamond, No. 8) to be a repetition, and which faces to left, is a copy.

8. Masonic Symbol.

Nagler, 15; Laborde.

Star in midst of a crown, a heart between each of the rays, in the middle six nails forming a cross *A* and *V*; at top, 1661, at bottom monogram in small circle *May V* 9, and two figures of the moon. H. $6\frac{7}{8}$; W. $5\frac{3}{4}$.

9. Head of old man (a different print from No. 4).

Laborde; Nagler, 10.

Directed in profile to right, towards bottom to right monogram *Rpf*. H. $5\frac{3}{4}$; W. $3\frac{5}{8}$. Brit: Mus.

10. Lady (a different print from No. 12).

Diamond, 12.

Head, directed towards right, looking downwards, head bent forward, veil on hair at back, in corner at top to right, *R. p*. H. $4\frac{1}{8}$; W. $3\frac{3}{8}$.

11. Monk in cell.

Diamond, 11; Nagler, 8.

Sitting, with table and book, a window behind him admitting light, to his right a chair, inscribed at top, *R VP Pr fect*. W. $5\frac{1}{8}$; H. $4\frac{1}{4}$.

Laborde gives date, 1664, to this print; but he states that he never was able to procure an impression, and so it is most probable that the date is erroneous.

12. Lady (a different print from No. 10).

Short H. L., similar in position to No. 10; but at greater length, and with differences; directed to right, looking downwards, oval in corners, at top slightly to left, *R p*. H. $7\frac{7}{8}$; W. $6\frac{1}{8}$; O. D. H. $7\frac{3}{8}$; W. 6.

Diamond places in his list of Prince Rupert's works two prints (Nos. 9 and 10) of Oliver Cromwell, the second one is 8vo, and unfinished, and may be that described at page 1656, No. 41. If one considers for a moment, it will be evident that it is scarcely possible that Prince Rupert would ever have engraved the portrait of the bitter enemy of his race: on the contrary, he would have desired to erase from the earth all traces of the man whom he considered his uncle's murderer.

Furthermore, the letters *P. R* could never have meant Prince Rupert ; for in the foregoing he always marks himself *R. p.*, for *Rupertus Princeps* ; but they did mean Protector Regni, a title which no royalist ever gave to Cromwell.

Laborde describes a half-length portrait in a frame of medallion form, full face, hair in thick curls, right hand on chest, left on the frame. H. 11 p. 3 l ; W. 8 p. 7½ l. At bottom of the print appears a mark *R. P. 1657*, but this seems rather rubbed on to the print than in the plate ; so it was therefore probably forged on for some purpose or other. No really genuine print of Prince Rupert has any frame. This print is numbered 9 by Nagler, whose No. 12 is probably the Titian's head, by J. Thomas (see that master, No. 5), and whose No. 13 is the print mentioned at page 1771 (Bickart, 3).

It being supposed for a long time that Prince Rupert was the inventor of this art, and his genuine works being always most scarce and valuable, several prints have been attributed to him which, although entitled to rank as early specimens, should not be undoubtedly considered by his hand.

The following are a selection :—

Boy on shore with fish. H. ; Sub. 5¼ ; W. 4¾. Brit : Mus.

H. L., boy, directed in profile to right, holding lighted candle. H. 5¾ ; W. 3¾. Brit. Mus.

Head of old woman, looking to left. H. 4, p. 1, l ; W. 3, p. 3, l. Laborde ; Nagler, No. 11.

Magdalen, looking upwards. H. 13¼ ; W. 9¾. Brit : Mus.

Id., her right hand on bosom. H. 2¾ ; W. 2¾. A very curious print.

Lady and gentleman sitting on ground to left, latter playing guitar, town in background to right. W. 11¼ ; H. 7¼ ; Sub. 6½. Brit : Mus.

Companion print of students drawing from an academy model to right.

I. Before alterations. Brit : Mus.

II. Reworked, model replaced by another student, subject scraped away ⅝ at bottom. Brit : Mus.

J. THOMAS (of Ypres).

1. Head of Warrior.

Laborde ; Nagler, 13.

Short H. L., directed slightly to left, facing in profile to right, helmet, loose coat with bared throat, handle of spear across left shoulder. Under, *Pro Deo & Patria. Joannes Thomas pinxit 1658*. H. $8\frac{3}{4}$; Sub. 8; W. $6\frac{5}{8}$. Brit : Mus.

2. Christ and Mary.

H. L.'s. Christ on left, face in profile to right, behind Him to right the Virgin, facing towards and looking to front. Under, *Jesus cum Matre sua ad Nuptias Canæ Galilææ Ambulat. Serenissimo, potentissimo Invictissemoque Principi ac Domino, Dno, Leopoldo I. Romanorum Imperatori semper Augusto, Germaniæ, Hung : Bohem : Dalm : Croat : Sclavon : &c. Regi, Archiduci Austriæ Duci Bur-gund. Stir. Carint. Carniol. et Wirtenb : &c comiti Tyrolis &c &c. Domino Nostro Clementissimo. Debitæ demissionis ergo offert demississime Suae S. C. Majtatis humillimus servus a picturis Joannes Thomas Francofurti I Aug 1658*. H. $13\frac{3}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{3}{4}$. Brit : Mus.

3. Achilles and Cupid.

Laborde ; Nagler, 10. This print is partially etched.

Towards right, full H. L., Achilles in woman's dress, directed to right, facing towards and looking to front, hair in curls, right hand drawing scarf over shoulder, left hand on helmet on rock to right; behind him, whole length figure of Cupid, standing, facing and looking downwards towards left. Under, *Achilles inter virgines habitu muliebri delitescens, ex galea sibi præ donis ceteris electa Ulyssis astu detegitur. Spectatissimo Eximioque Viro, Dno Ludovico Malo, observationis ergo dedicat humillime Joann : Thomas 1 Jan. 1659*. W. $8\frac{3}{4}$; H. $8\frac{1}{4}$; Sub. $7\frac{3}{4}$. Brit : Mus.

Laborde notices that the face of Achilles bears much resemblance to Christina of Sweden.

4. Emperor Leopold.

Diamond alludes to this print (without the separate plate) as being in the collection of the Archduke Charles, at Vienna, and places it erroneously amongst the works of Furstenbergh.

Full H. L., standing, directed and facing towards left, looking to front, long black hair, lace-edged collar, armour, sash across breast from shoulders, order of Golden Fleece, sceptre in right hand, back of left hand on hip. H. 19 $\frac{5}{8}$; W. 15 $\frac{5}{8}$. Under, on separate plate, H. 2 $\frac{1}{2}$, *Serenissimo Potentmo Invictissoq Principi ac Domino D Leopoldo I Romanorum Imperatori semper Augusto, Germaniæ, Hungariæ Bohemiæ Dalm: Croatiæ, Sclavon: &c Regi Archiduci Austriæ Duci Burgundiæ, Styr: Carintiæ, Carniol: et Wirtenb: &c. Comiti Tyrolis &c &c Domino Nostro Clementissimo Debitæ demissionis ergo offert demiffissime Suæ S. C. Majtis humillimus servus a picturis Joannes Thomas A. 1659. Brit: Mus.*

Son of Ferdinand III. Born, 9th June, 1640. Reigned 1658 to 1705.

5. Titian.

Laborde; Nagler, 12.

H. L., directed and facing nearly in profile to left, cap, beard, fur-lined cloak, chain over right shoulder. Under, *Il vero Ritratto del Vnico Titiano, Dedicato alla Sacra Cesarea Maesta dell Augustissa Imperatrice Eleonora Regina d'Ongharia & Boemia, Siga Siga sempre Clemma dall Humilifsmo & Deuotifsmo Serre giouan Thomaso Pittore dato in luce in questa nuoua inuentione in Vienna Li 30 Marzo L Anno 1661. H. 12 $\frac{1}{4}$; Sub. 11; W. 9 $\frac{3}{4}$. Brit: Mus:*

6. Maid at Window.

Laborde; Nagler, 15.

Young woman inside window, on sill of which she holds with her right hand lantern, into which she is about to place a lighted candle, held in her left hand. Under, *Serenissimo ac Eminentissimo Principi ac Domino Domino Leopoldo Archi Duci Austriæ, Duci Burgundiæ Etc. Ordinis Teutonicorm per Prussiam et Germaniam Magno Magistro Episcopo Argentinæ; Passavien; Olmützzen Wratislaviensi et Nissen; Principi ac Mæcenati suo Clementissimo. Vigilantia Rerum Conservatrix.*

*Curque sub affudio luxsit diuturna labore
 Nocte fugante diem uix uigilare potest
 Ecce Tamen famulam Dominæ uigilare decebat
 Vapulet ut diris non habet unde Timet.
 Hoc opus eximium demonstret in arte Magistrum
 Cui Dau Gerardo nomen Holanda dedit.
 Extat in Excelsa Leopoldi Archiducis Aula
 Quam plures ornant, quidquid in Orbe, Boni.
 Sed modo Ioannes Thomas Iprensus, & hucus
 Cultor Picturæ, Sculpsit in ære nouo
 Atq; Serenitatis Leopoldi Vultibus offert
 Vt faueat placidos sternit et ante pedes.*

Vienne Austrie 25 Augusto 1661. H. 20½; Sub. 17¾; W. 14.
 Brit: Mus.

Nagler, 16, and Weigel 5,904, mention as doubtful a smaller plate of this subject. H. 6 z, 3½ L. Br. 5 z, 1 L.

7. S. Carolus Boromeus.

Nagler, 11.

H. L., directed and facing nearly in profile to right, collar, gown with hood thrown back, cap with aureola over (similar to that in Furstenbergh's prints), square column to right. Under, *S Carolus Boromeus Emimo ac Rmo Principi, ac D. D. Carolo Casparo, S Sedis Trevirensis, Archiepiscopo, S.R.I. per Galliam et Regnum Areeatense Archicancellario, Principi Electori Administori Prumiensi Perpetuo, Domino suo clementissimo. Dedicat Humilime Ioannes Thomas.* H. 9¾; Sub. 8; W. 6¼. Brit: Mus.

8. S. Ignatius Loyola.

H. L., directed in profile to right, moustache, cloak, aureola over head, right hand holding open book, pages headed, *Ad maiorem Dei gloriam. Regulæ Societatis Iesu*, cloud at top to right in which appears the sign, I. H. S. Under, *Vera Effigies S Ignatii de Loyola.*

*Pulchrior adiectis ut imago evadat ab umbris
 Cæsareus tabulæ fit favor umbra meæ
 Tartareas quamvis umbras hæc pellat imago,
 Cæsareas umbras non fugat, imo petit.*

Humillime dicat ac Consecrat Joannes Thomas Pictor. H. 15;
Sub. 12 $\frac{5}{8}$; W. 9 $\frac{3}{8}$. Brit: Mus.

See page 390.

9. Emperor Leopold.

Laborde; Nagler, 9.

H. L., directed and facing slightly to right, looking more to front, wreath of laurels, long black hair, armour, lace-edged collar, sash over shoulders, order of the Golden Fleece, curtain to right. H. 11 $\frac{3}{4}$; W. 9 $\frac{1}{2}$. Under, on separate plate, H. 1 $\frac{1}{2}$, *Leopold D. G. Roman Imperator Semper Augustus German. Hungar. Boem. &c Rex. Archidux Austriæ. Dux Burgundiæ &c. Joannes Thomas at Vivum pinxit.* Brit: Mus.

10. John Philip (von Schönborn), Archbishop of Mentz.

H. L., directed and facing slightly to left, looking to front, long hair, beard, moustache, collar and tassels, chain round neck, from which hangs cross. Under, *Eminentissimo ac Reverendissimo Dno Dno Joanni Philippo Dei gratia Sacr Sedis Moguntinæ Archiepiscopo, S. R Imperij per Germaniam Archicancellario, Principi Electori, Episcopo Herbipol: & Franciæ Orientalis Duci. offert humillime Joannes Thomas.* H. 13; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{1}{2}$. Brit: Mus.

11. Drinking Boors.

Two boors sitting at table, another standing, his right foot placed on seat, his left hand holding glass; to left old man, bowl in his left hand, long stick in his right, boy before him, casks, &c., to right, on paper on wall towards top to left, *Boor* pinxit J Thomas sculpsit 1664.* W. 13 $\frac{1}{8}$; H. 9 $\frac{5}{8}$. Brit: Mus.

12. Diogenes.

Laborde; Nagler, 14.

The philosopher with a light, and three other figures. H. 9 $\frac{1}{8}$; W. 6 $\frac{3}{4}$. Under, on separate plate, H. 2 $\frac{3}{4}$, inscription as given by Weigel, 5,903, *Diogenes Philosophus. Quam Sapienter agit Sophq hic etc etc. Suæ Excellz Excellmo et Illmo Comit. ac Dno Dno Hel-mardo S. R. I. Comiti de Weissenwolff etc etc etc. Dedicat et offert Joannes Thomas.*

* The picture is, according to Nagler, by Andrew Both.

Laborde mentions a large print of an "Ecce Homo," after Albert Durer, in two leaves, H. 35 p. 9 l.; W. 23 p., signed, "*Gaspar Doms sc. 1659*," and states that the artist worked at Vienna and Prague. If these particulars be correct, Doms must in all probability have acquired the art from Thomas of Ypres.

Laborde (p. 144) places Jean Lutma (b. 1609; d. 1676) amongst the earliest engravers of mezzotinto, and describes a print by him of a Fountain of three Tritons, &c., dated 1656, which exhibits the use of the "berceau," but not of the "racloir;" and he supposes him to have commenced in this manner, and then to have given it up for the "opus mallei." He also mentions the following:

J. Lutma, Sen.

Full H. L., sitting behind table, directed to front, facing and looking downwards towards right, cap, furred robe, right hand holding spectacles, left hand a crayon, and leaning on papers. Under, *Ioannes Lutma Aurifecx, Ioannes Lutma Iunior fecit Ao. 1656*. H. 9 $\frac{3}{8}$; Sub. 8 $\frac{1}{8}$; W. 7 $\frac{7}{8}$.

At first sight this print appears to be an etching; but on examination the traces of "berceau" or "roulette" work are plainly visible.

These "Earliest Specimens" will fitly conclude with the description of the print so persistently, and with so little really satisfactory reason, attributed to Sir Christopher Wren, who distinguished himself sufficiently to stand in need of no such addition to his fame. See Introduction, Section IV.

The Moor.

Short H. L., directed to front, facing and looking towards left, short hair, collar round neck, coat open at throat. H. 6 $\frac{1}{2}$; W. 5. Brit: Mus., where also is another impression, clipped, but apparently earlier, and less worked upon.

There is an engraving of this print, by Girard, in Laborde's work.

ADDITIONS AND CORRECTIONS.

Additional prints, or additional states of prints, coming between numbers already given, are numbered by adding letters "a" "b" &c., to the numbers of the next preceding print or state, as **3a**, **IIa**. Should these additions come in before the first number or state, the *a* is prefixed, as **a1**, **aI**.

After **5** add—

PAGE 4.

6. Robert **Orchard**. GOWERS.

W. L., standing, directed to front, facing and looking towards left, coat, vest with high collar, breeches and fob, shoes and long stockings, right hand on cane, left hand holding hat, to left table with writing materials and letter addressed, *Mr R Orchard, Grocer, 34 Greek Street Soho London*; in background chairs against wall of room, and window. Under, in centre arms, motto, IN GOD IS MY TRUST *D Gowers pinxt W. T. Annis sculpt Robert Orchard, No 34 Greek Street, corner of Church Street, Soho, London. Grocer and Tea Dealer: And at Sawbridgeworth Herts, Manufacturer of Chocolate & Cocoa, on a new and improved Principle Wholesale, Retail, & for Exportation. Published by Robert Orchard Octr 1. 1803. H. 22; Sub. 20 $\frac{3}{8}$; W. 15 $\frac{7}{8}$. Three known.*

The following allusion in Chalcographimania (p. 89) is probably to this portrait:—

"A grocer who hangs out the sugarloaf in Dean-street, has actually caused three plates of himself to be engraved, one, a whole length, from which he has only struck off half a dozen impressions, and then destroyed the plates, in order to confer the title of 'extra rare' upon these delineations of his sugarplumb countenance."

See also page 11.

Audinet, line 3. For "essay" read "essays."

„ line 5. Prefix "**1.**"

After Audinet **1.** add—

2. (Matthew **Liart.**)

Short H. L., directed and facing nearly in profile to right, looking upwards, hair tied at back, frill, plain coat. Under, *P. Audinet*. H. $6\frac{1}{8}$; Sub. $5\frac{5}{8}$; W. $4\frac{1}{2}$. Three known. Brit: Mus.

Born in Compton-street, London, about 1736; became pupil to Ravenet, and practised as an engraver in the line manner. He died, about 1782. Audinet was his pupil for some time.

PAGE 5. **1.** Heading. For "**Anguisciola.**" read "**Angusciola.**"

2. After II. add, "In Boydell's Illustrious Heads, 1811."

PAGE 7. **1.** Heading. For "William," read "William Redmore."

PAGE 8. **3.** Add "St. James's-square, prize agent to Lord Nelson. See N. & Q., 5th ser."

After **3.** add—

3a. (S **Drummond** and lady). DRUMMOND.

W. L.'s., the painter sitting on left, directed to front, facing and looking towards right, right hand holding crayon on papers on lap; the lady standing, her arms leaning on his left shoulder, facing to right, landscape in distance to right, at bottom, *Painted by S. Drummond. Engraved by W. Barnard.* H. $23\frac{5}{8}$; W. $18\frac{7}{8}$.

Samuel Drummond was born in London in 1763; exhibited at the Academy in 1791; A.R.A. in 1808. He died in August, 1844. The lady is probably his wife, although she has been called his daughter.

5. line 5 of description. After "*Etat 57,*" add "*Published Oct 10 1806 by Wm Barnard No 1 Fitzroy Street. Fitzroy Square.*" After "H." add "20."

After **5.** add—

5a. William **Gadsby.** TURNER.

H. L., sitting, directed and looking towards front, arms on cushion before him, under left on an open book. Under, *Painted by F. Turner. Engd by Wm Barnard. Wm Gadsby Minister of the Gospel Manchester. Published by L. J. Higham No 5 Chiswell Street, London.* H. $14\frac{3}{4}$; Sub. $13\frac{5}{8}$; W. $10\frac{7}{8}$.

5b. J. P. Kemble.

W. L., standing, directed to front, facing and looking towards right, hat with black feathers, cloak, at bottom to right skull and bones. Under, in open letters, *Engraved by Wm Barnard. Mr Kemble in the Character of Hamlet.* H. ; Sub. 22 $\frac{7}{8}$; W. 13 $\frac{7}{8}$.

See page 251.

After **14** add—

PAGE 11.

14a. Id. STUART.

H. L., oval at corners, directed and facing towards right, looking to front, uniform, epaulettes, star and sash. Under, *G Stuart pinxt W Barnard sculpt Earl of St Vincent, K B. Admiral of the Blue, Commander in Chief of His Majesty's Fleets in the Mediterranean, &c &c. From a Picture in the Possession of Wm Locker Esqr. Lieut Governor of the Royal Hospital Greenwich. Published 5th June 1798, by W Barnard, No 18 London Street Fitzroy Square.* H. 15; Sub. 12 $\frac{5}{8}$; W. 10 $\frac{7}{8}$.

15. After description add—

I. Inscription in open letters.

II. As described.

17. After description add—

PAGE 12.

I. Before face was altered, before greyhound sitting on left was removed and background changed, before subject was shortened $\frac{7}{8}$, and before arms, motto, and title of personage, but with names of artists and small shield of arms. Under, *Sir John Smith Bart. London Pubd Octr 30 1797, by Wm Barnard No 18, London Street Fitzroy Square.*

II. As described.

Barney. After line 8 add—

Amongst his subject pieces are Disobedience in Danger, after J. Ward and the Golden Lane Brewery, after Wolstenholme, dated, 1807.

After Barney add—

a1. J. P. Addenbrooke. OPIE.

H. L., directed slightly towards right, facing and looking towards left, high cravat, plain coat buttoned. Under, *John Opie pinxt. W. Whiston Barney sculpt. To Genl Sir Wm. Augs Pitt, K.B. This Plate of Lieut Col Addenbrooke.* H. ; Sub. 11 $\frac{3}{8}$; W. ; Sub. 9 $\frac{1}{4}$.

Appointed to the staff from being Major of the 54th Foot; was of the Household of the Princess Charlotte and Prince Leopold; bore the coronet at her funeral, 19th Nov., 1817.

1. After description add—

M.P. for Berwick, Director of the East India Company. He died at Dover in 1820, aged 56.

PAGE 13

3. After II. add—

III. Retouched, inscription after artists' names erased; instead, *George, Duke of Marlborough, The Purchaser of the Valdarfer edition of Boccaccio for £2,260, Being the largest sum ever given for a single Volume. London Published by Edwd Evans Book & Printseller No 1 Queen St Lincolns Inn Fields.*

5. After heading add—

T. Q. L., standing, directed and facing to front, head inclined sideways towards right, plain dress, right hand holding spectacles on back of chair before him, on which sits young man whose head is leaning on his left arm, and whose face is hidden thereby, left hand on book on table to right. Under, *Painted by Joseph Allen. Engraved by W. W. Barney. To the Friends and Pupils of Mr Dawson of Sedbergh: This Engraving from an original Picture in the Possession of R. H. Leigh Esqr is respectfully Inscribed by Joseph Allen. Published June 1809 by Colnaghi & Co Cockspur Street. H. 21¼; Sub. 17⅞; W. 15⅝; Sub. 14⅜.*

See N. & Q., 5th ser., V. p. 231, where Mr. Dawson is stated to have had amongst his pupils Professor Adam Sedgwick and eleven senior wranglers of Cambridge. The young man in the print is there stated to represent Thomas Leigh, afterwards of Lyme Park, M.P.

PAGE 14.

6. After description add—

I. Inscription in open letters.

II. As described.

After 6 add—

6a. Lodge-Evans, Lord **Frankfort**. HOPPNER.

H. L., directed to front, facing and looking towards left, plain coat, curtain in background. Under, *John Hoppner R A pinxt W W Barney sculp. The Right Honble Lord Frankfort, one of the Lords commissioners of His Majesty's Treasury, A Member of His Majesty's most honorable Privy Council, Vice President of the Society*

for the encouragement of Arts, Manufactures and Commerce in the Kingdom of Ireland. Published Nov 1, 1806, by the Engraver, 16 College Street Westminster. H. 13 $\frac{1}{2}$; Sub. 12; W. 9 $\frac{3}{4}$. Brit: Mus.

Born 1747; eldest son of Redmond Morres, Esq.; M.P. for the city of Dublin; entered the Irish Parliament in 1768, and took a prominent part in political affairs up to the Union, when he was created Baron Frankfort, and in 1816 advanced to the title of Viscount Frankfort de Montmorency. He died 21st Sept., 1822.

7. After description add—

I. Before address, under subject, *Published Jany 6 1807, by W Barney 16 College Street.*

II. As described.

9. After description add—

I. Before Palser's address, instead, *Published by the Engraver No 3 Little George Street Westmr.*

II. As described.

11. Description line 3, for "1800" read "1809."

PAGE 15.

" " line 4, after "*Cornwall*" add *Baronet.*

It is owing to the foregoing error in transcription of date that W. W. Barney appears in this work at all, for in reality none of his known prints were engraved before the close of the eighteenth century, as would have been the case had the date, 1800, been correct. His merit, however, entitles his works to full notice somewhere; so the error may not be amiss after all.

12. After description add—

I. Before Palser's address (Published — Bridge) at bottom, *Published as the Act directs Augt 1807.*

II. As described, publication as in I. being erased.

13. After description add—

I. Before Palser's address, at bottom, *London Pub Octr 1 1806 16 College Street Westmr and to be had of Dublin.*

II. As described.

14. After heading add—

PAGE 16.

W. L., reclining amongst clouds, facing and looking to front, lightly draped, wings at back, left hand holding up triangle, right hand striking it with small bar. Under, in open letters, *R. Cosway pinxt*

R. A. Published July 1 1807 by Colnaghi & Co Cockspur Street. W Whiston Barney sculpt. In centre arms, motto, DIEU DEFEND LE DROIT. To the Marquis and Marchioness of Blandford This Plate of their Daughter Lady Caroline Spencer, from a Picture by R Cosway Esqr R. A. Is with permission respectfully Dedicated by their devoted Servant W. W. Barney. H. 20 $\frac{3}{4}$; Sub. 17 $\frac{5}{8}$; W. 16; Sub. 14.

16. Description line 4, after H. add 19 $\frac{5}{8}$; after W., 14 $\frac{3}{8}$.

17. To heading add—BEECHEY, after heading add—

Nearly W. L., sitting, directed towards right, facing towards front, right elbow on arm of chair, to right table on which lie inkstand and papers, behind a window with landscape in distance. Under, *Sir Wm Beechey pinx W. W. Barney sculp The Rt Honble John Sullivan. From a Picture in the possession of Lt Col Allan M.P. To whom this Print is most respectfully dedicated by his devoted Servant W. W. Barney. H. 19 $\frac{3}{4}$; Sub. 17 $\frac{1}{2}$; W. 13 $\frac{3}{4}$.*

I. As described.

II. Under subject, *Published March 4th 1809 by Thos Palser Surry side Westminster Bridge.*

Born, 1749; went to India under the patronage of his relative, Laurence Sullivan, Esq., chairman of the East India Company; returned, and married Lady Henrietta Hobart, daughter of 2nd Earl of Buckinghamshire, 1789; M. P. for Oldham; Under Secretary for the Colonies, 1801-4; Commissioner of the Board of Control, 1806-1838. He died 1st Nov., 1839. His second son was created a baronet in 1804.

17a. Sir Arthur Wellesley. HOPPNER.

W. L., standing, directed towards front, facing and looking towards left, uniform, star, hat in right hand, left hand on sword, attendant with horse to left, Indian landscape in background. Under, in centre arms, motto, VIRTUTIS FORTUNA COMES *Painted by J Hoppner Esqr R.A. Engraved by W. W. Barney. Lieut General the Right Honourable Sir Arthur Wellesley K.B. To the Civil & Military Servants of the Honble East India Company, This Plate from the Original Picture painted by their desire to be placed in the Exchange at Madras, is most respectfully dedicated by their Obedient Servt Thos Palser. Published April 15th 1808 by Thos Palser Surry Side Westminster Bridge. H. 30 $\frac{3}{4}$; Sub. 27 $\frac{3}{4}$; W. 22.*

I. Arms in outline, motto in open letters.

II. As described.

III. Plate cut 2 $\frac{3}{8}$ at top, 4 $\frac{1}{4}$ at left, 1 $\frac{5}{8}$ at bottom, horse and attend-

ant erased, uniform altered, arms and inscription erased; instead, in open letters, *Field Marshall Duke of Wellington K. G. K. B. &c. From the Original Picture painted by order of the Civil and Military Servants of the Honble East India Company by the late John Hoppner Esqr R. A. & Engraved by George Clint. Published Augt 20 1814 by T Palser Surry Side Westminster Bridge.*

IV. Inscription in shaded letters.

Born in Ireland, 1st May, 1769; created Viscount Wellington, 1809; Earl and Marquis, 1812; Duke of Wellington, 1814. He died, 14th Sept., 1852.

18. After description add—

PAGE 17.

I. As described.

II. Address erased, under subject, *Published by T Palser Westminster Bridge Road, March 15th 1809.*

3. To heading add JERVAS, after heading add—

PAGE 18.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, robes, right hand on arm of chair, left hand holding paper on table to right, on which lies mace. Under, *Iervis Pinx. T. Beard Fecit. The Rt Honble William Conelly Esqr One of the Commisrs of His Majesty's Revenue, Speaker of the House of Commons, Ten times sworn One of their Excelcies the Lords Justices & one of his Majties most Honble Privy Council in the Kingdom of Ireland.* H. 14 $\frac{1}{8}$; Sub. 12; W. 10.

I. As described,

II. At bottom, *Printed and sold by C. Reily Frame maker and Guilder big Ship Street Dublin.*

Attitude similar to that of Fourdrinier's print, but face is different.

7. To heading add MICHELL, after heading add—

PAGE 19

T. Q. L., sitting, directed towards left, facing towards and looking to front, wig, robes, right hand on table to left, left arm on chair. Under, *Micell Pinx. T Beard fecit The Right Honble Thomas Wyndham Esqr Lord Chancellor and One of the Lords Justices of Ireland, 1728.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

5. After II. add Retouched, after **5** add—

PAGE 22

For Beckett's portrait by himself, see J. Smith, No. 17, page 113.

6. After biographical note add, see Granger Correspondence, page 414.

7. After I. add—

Ia. "*Londin Excudit*" erased; instead, *Fe. E Cooper ex.* In centre, *Peccatum Originale.*

Ib. "*E Cooper*" altered to *Sympson*; at bottom, *Sold at the Print Shop in Catherine Street Strand.*

II. Dele lines 1 and 2; instead—

"*Is Beckett—exc*" erased, under subject to right, *Is: Beckett Fe. S Lyne exc:* in centre, *Iohn Earl of Rochester aged 33 years*, address erased; instead, (verses, *This—woman*).

There is a copy of this print in reverse direction, inscribed, *G. D. Vois Lugd pinx. P. Pickart fec. Amstelodami Apud Adrianum Schoonebeck.* H. $13\frac{7}{8}$; Sub. 12; W. $9\frac{5}{8}$.

PAGE 24. **12.** Description, line 4, for *Pinxit* read *Pinzit*.

PAGE 25. **18.** Description, line 3, for *Hiberniæ*, read *Hibniæ*.

PAGE 26. After **19.** add—

19a. Id.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, lace cravat, armour, and sash. Under, *Carolus II Idus D. G. Ang: Sco: Fra: et Hib: Rex &c.* *Sold by I Beckett at the golden head in the Old Baily.* H. $9\frac{1}{2}$; W. $7\frac{1}{4}$; O. D. H. $8\frac{1}{2}$; W. $6\frac{7}{8}$.

After **20.** Add—

20a. Id.

W. L., directed to front, looking towards right, Roman costume, baton in right hand, left hand on hip; to right a curtain, fluted pillar to left, building in distance. Under, in scratched letters, *Carolus II. Rex. I. B. ex:* H. $4\frac{1}{4}$; Sub. 4; W. $2\frac{7}{8}$.

21. III. Add "Retouched."

PAGE 27. **23.** II. For "Before P. Tempest," read "*P Tempest ex* erased."

PAGE 29. **30.** III. Add—*Earle* altered to *Duke*, wig made higher, re-worked.

„ IV. For inscription erased, read, inscription and $\frac{3}{8}$ subject at bottom erased.

PAGE 31. **33.** I. For One, read Two.

PAGE 32. **39.** After I. add—

Ia. Before *Cum privilegio Regis*, in centre, *Sold by I Beckett at the golden head in the Old Bailly.*

40. Add—

PAGE 33.

I. As described.

II. "I Beckett" erased; instead, *E : Cooper.*

41. Add—

I. As described.

II. "*I Beckett*" erased; instead, *E Cooper.*

After **55.** add—

PAGE 37.

55a. Elizabeth, Countess of **Kildare.** WISSING.

H. L., in oval, directed and looking towards front, facing slightly to left, full curls, wide hat towards back of head, looped up with bunch of flowers on side to left, low dress, pearls at bosom. Under, *The Countess Kildare. W. Wissing pinxit. I Beckett fecit. E. Cooper excudit.* H. $6\frac{3}{4}$; Sub. $6\frac{1}{8}$; W. $5\frac{1}{8}$; O. D. H. $5\frac{1}{8}$; W. $4\frac{7}{8}$.

I. Before inscription. One known.

II. As described.

Not mentioned by Bromley. See page 1187.

66. After description add—

PAGE 41.

aI. Before retouch, privilege, and Cooper's address; *et ex* after *I Beckett fe.*

After **71.** add—

PAGE 43.

The plate is H. L., in oval. Under, *Maria D. G. Angliæ Scotiæ Franciæ et Hiberniæ Regina. I Smith ex.* H. $9\frac{1}{8}$; W. 8; O. D. H. $6\frac{3}{4}$.

76. V. Line 3, for &c., read *etc.*; for *feci Cumt.* read *fecit.* PAGE 44.
Cum.

80. Description, line 1, for similar, read, H. L., in oval, directed towards right, facing towards and looking to front; for *Highnes*, read *highnes*; line 2, for *Becket ex*, read *Beckett exc.* PAGE 46.

85. After II. add—

PAGE 48.

Ila. "et ex" erased.

III. For With E. Cooper's address, read, At bottom, *Cum Privilegio Regis. Sold by E Cooper at the 3 Pidgeons in Bedford Street.*

91. After III. add—

PAGE 50.

IV. At bottom, *Sold by E Cooper at ye 3 Pidgeons in Bedford Street.*

V. Cooper's address erased.

PAGE 52. **96.** After II. add—

IIa. Painter's name erased ; but before "I. Smith ex."

After biographical note add—

See Walpole Cor. Vol. VI., p. 100.

PAGE 53. **99.** After description add—

aI. Before inscription. One known.

PAGE 54. After **103.** add—

104. Young man. ROSSITER.

H. L., in oval, directed and looking towards front, facing slightly to right, long hair, collar unfastened, loose gown open down breast. Under, *Non nobis nascimur. I. Rofsiter pinx : I. B. fe.* H. $9\frac{1}{2}$; Sub. $8\frac{1}{2}$; W. $6\frac{1}{4}$; O. D. H. $8\frac{1}{4}$; W. $6\frac{3}{4}$. Brit : Mus.

PAGE 56. **3.** After I. add—

Ia. Before address in II., instead, *Published Feby 20, 1801, by A Beugo, No 38 Maiden Lane Covent Garden.*

PAGE 58. **12.** After heading add—

Nearly W. L., sitting, directed slightly to left, facing and looking towards right, white vest, frill and ruffles, right hand holding letter addressed to himself, left hand on arm of chair, next table on which is a book to right, to left window, park beyond. Under, *Painted by J Opie R.A. Engraved by E. Bell. Sir Roger Kerrison Knt. Appointed Receiver General for Norfolk in March 1779. Served the Office of High Sheriff for the County, 1800, and twice Mayor of Norwich, 1778 and 1802. Norwich Published April 9th 1804 by J Freeman No 2 London Lane.* H. $19\frac{3}{4}$; Sub. $17\frac{3}{4}$; W. 14.

Eminent banker at Norwich. He died 13th June, 1808, aged 97.

PAGE 59. **15.** Heading. For **Paterson**, read **Patteson**. Add—

W. L., standing, directed to front, facing and looking towards left, uniform, gown and chain on table to left. Under, *Painted by Sr Wm Beechey R.A. Engraved by Edward Bell. John Patteson, Esqr. One of the Representatives of the city of Norwich, in Parliament, who served the Office of Mayor in the year 1788, Lieutt Coll Commandant of the Norwich Battalion of Volunteer Infantry, raised in Feby 1799. Published as the Act directs, Octr 1st 1807, by E Bell, and sold by S Cushing, St Giles Street, Norwich.* H. $25\frac{3}{4}$; Sub. $24\frac{1}{2}$; W. $15\frac{1}{2}$.

After 17. add—

PAGE 60.

17a. John Wasdale. S. WILLIAMS.

H. L., directed towards left, wig, white cravat, frill, medical books to left, curtain at back. Under, *Soln Williams Ac Ctem Pinxit. Edwd Bell sculpsit 1797. John Wasdale, M.D.* H. 14, Sub. 11½; W. 9½.

Practised in Carlisle and London; at the coronation of George III., travelled from Carlisle to London on horseback in twenty-eight hours. He died at his house in New-street, Spring Garden, 6th June, 1807, aged 76.

After 1. add—

PAGE 62.

1a. (Mrs. Cholmondeley). REYNOLDS.

Copy of head and bust of plate by J. Watson. Under, *J Reynolds pinxt. T Blackmore fecit Printed for Carington Bowles in St Pauls Church Yard.* H. 6; Sub. 5½; W. 4½.

After Bland add—

PAGE 64.

ABRAHAM DE BLOIS is stated to have been the servant of Blooteling, whilst in England, and to have been employed by him to lay the grounds for his plates, and to have been the person who communicated when returning to Holland, the improved mode of doing this to Lloyd. See page 821.

The following prints have his name, and they are certainly of the school of Blooteling; it is possible that the first states of them may have been engraved in England.

1. Mary Davis.

Short H. L., in oval, looking to front, cloak over left shoulder, lace over right, hair falling behind. Under, *Madam Davits. P. Lely pinx. A. De Blois fecit. N. Visscher exc.* H. 8¼; Sub. 7½; W. 6¼; O. D. H. 6; W. 5¼.

I. With the "excudit" of Blois. Suth: Coll.

II. As described.

See page 1369.

2. Hortense, Duchess of Mazarin.

H. L., in oval, directed and looking to front, facing towards right, hair in curls, low dress. Under, *Ortance Manzini Duchesse de Mazarin etc. P. Lely pinx. N. Visscher excudit. A. de Blois fecit.* H. 8¼; Sub. 7½; W. 6¼; O. D. H. 6½; W. 5¼.

See page 1374.

3. Louise, Duchess of Portsmouth.

H. L., in oval, similar in same direction to print by Blooteling, No. 22, but with figure clear below brooch at bosom. Under, *Louize Dutchesse of Portsmouth. P Lely pinx A. De Blois fecit et excud.* H. $8\frac{5}{8}$; Sub. $7\frac{1}{8}$; W. $6\frac{1}{8}$; O. D. H. 6; W. $5\frac{1}{8}$.

I. As described.

II. With Visscher's address. Suth: Coll.

See page 47.

Before Lyttleton add—

There is a print in the Brit: Mus., inscribed "View of Temple of Bacchus at Rome. G. F. Blondel Delt et Fecit."

PAGE 65. Dele line 19, this print being added at page 70, and alter "are" to "is" in line 20.

PAGE 66. e, line 2, for "Rex," read *Reg*; after description add—

I. Before inscription.

II. As described.

PAGE 68. k. II. For *exc* read *ex*.

l. I. Add—and inscribed letters.

m. Line 2. After Monmouth, add *etc.*; to paragraph at bottom of page add—

As it is possible that these prints may have been published in both England and Holland, and as it is interesting to compare them with Beckett, Nos. 79, 81, and with Valck, Nos. 4, 6, the descriptions follow.

m. a. Mary, Princess of Orange. LELY.

Wessely, No. 34.

H. L., in oval, directed slightly to left, facing towards right, looking to front, hair in curls falling over right shoulder, low dress. Under, *Maria Princeps Auriaca. P. Lely Pinxit. A. Blooteling fecit et Ex.* H. $13\frac{3}{4}$; W. 10; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{8}$.

I. As described.

II. With Dutch Privilege.

Wesseley describes a III. state, in which the title is replaced by "*O tam mansuetam*" &c.

m. b. Id.

Wessely, No. 35.

H. L., oval marks at corners, directed to and facing towards left, looking to front, hair in curls, necklace. Under, *Maria Princeps Auriaca. A. Blooteling fec et ex.* H. $4\frac{1}{8}$; Sub. $3\frac{3}{4}$; W. $2\frac{3}{4}$.

m. c. William, Prince of **Orange.** LELY.

Wessely, No. 46.

H. L. in oval, directed towards right, facing towards and looking to front, long hair, lace cravat, armour, wide sash. Under, *Guilielmus Henricus D: G: Prins van Orange &c. P. Lely Pinxit. A. Blooteling Fecit et ex.* 1678. H. $13\frac{1}{2}$; W. 10; O. D. H. $11\frac{3}{8}$; W. $9\frac{3}{8}$.

m. d. **Id.**

Wessely, No. 47.

H. L., similar in same direction to foregoing, oval marks at corners. Under, *Guilielmus Henricus D.G. Princeps Auriacus. A Blooteling fec. et. ex.* H. $4\frac{1}{8}$; Sub. $3\frac{3}{4}$; W. $2\frac{3}{4}$.

I. Before inscription. Wessely.

II. As described.

n. I. For "H. 8; W. 6" read "H. $9\frac{1}{8}$; W. $6\frac{1}{4}$;" after add— PAGE 69.

Ia. Before plate was cut, before marbled ground, before "Louize" was altered to "Louise," before second line of inscription; instead of which, *P: Lelij Pinx. A: Blooteling fe: et ex:*

II. Add—Plate being cut $\frac{5}{8}$ at top, $\frac{3}{4}$ at bottom, $\frac{1}{2}$ at each side, marbled ground added round oval, probably by Lloyd, who seems to have obtained the plate. The erasure of the painter's name, as described in Ia., is very distinct in the early impressions of this state.

o. After III. add—

IV. Modern The plate being still in existence.

After **q.** add—

PAGE 70.

qa. (Edward, Earl of **Sandwich.**) LELY.

Not mentioned by Wessely.

H. L., in oval, directed to right, facing towards and looking to front, large wig with curl across left cheek, lace-edged cravat, left hand to breast. Under, on grounded space, *P. Lely Pinxit A. Blooteling fecit.* H. 7; W. 6; O. D. H. $6\frac{3}{8}$.

I. Before inscription.

II. As described.

Not mentioned by Bromley.

Blooteling engraved a similar print in the line method (No. 30 of Wessely, and which Bromley does name); but in it the curl of the wig does not project across cheek.

Only surviving son of Sir Sidney Montague; born, 27th July, 1625; served with great reputation in the parliamentary army; was one of Cromwell's privy council; afterwards admiral, in which capacity he escorted Charles II. back to Dover, who soon afterwards created him as above. He took part in the great victory over the Dutch, under Opdam, on 3rd June 1665, but was killed in the engagement with them, under De Ruyter, in Southwold Bay, 28th May, 1672.

r. After II. add—

IIa. At bottom, in centre, *John Lloyd excd.*

PAGE 72. **5.** After description add—

aI. Before artists' names and address, before H. $\frac{1}{4}$ subject at bottom and *Patriæ Decus* under title were erased.

PAGE 76. **16.** Last line, for "1764," read "1754."

PAGE 77. **19.** To heading, add AMICONI; after description add—

I. Before artists' names were erased, under subject, *Sigr Amiconi pinxt. G. Bockman fecit.*

II. As described.

PAGE 84. **21.** For "Broooks," read "Brooks."

PAGE 90. **11.** Dele two lines after description; read instead—

I. Before address. One known.

II. As described.

PAGE 95. **26.** After description add—

aI. Before 4 verses, *Iudex—nocentium Hor. Carm Lib 4 Ode 9* were erased.

PAGE 98. After **33.** add—

33a. Id. and his Officers at the Battle of the Boyne. WYCK.

This print is described at page 1711.

I. Before subject was erased at bottom, in centre at bottom tablet inscribed *The Battle of the Boyne July the first 1690. Wyke pinxt. I Brooks fecit.* Most of the numbers and letters appear on this state of the plate; so there was probably a printed key, with the names as given on the subsequent states. One known.

II. Subject erased, and names engraved as in following state; but

before Kitchin's address ; instead, *Sold by Thos Jefferys at Charing Cross & W Herbert on London Bridge.* Joly Coll.

III. As described at page 1711.

34. Insert line at end of Brooks.

PAGE 99.

Brookshaw, line 19, for "Henreux," read "Heureux."

5. After description add—

PAGE 100.

I. As described.

II. Letters and date under subject erased, inscribed, *Pile Pinxt, Brookshaw fecit. Flora. Sold by Ryland Bryer & Co in Cornhill.*

6. Heading, for "Anna," read "Emma."

8. After II. add—

PAGE 101.

III. At bottom, *Printed for John Bowles, at No 13 in Cornhill London.*

9. After description add—

I. As described.

II. Reworked, inscription erased ; instead, *A. Ramsay pinxt. J Johnson fecit. Lady Erskine. Price 2s.*

10. At end add —

The Fitzwilliam impression has "Mr. Bergeret" written upon it ; but the print, correctly so named, is quite a different one from this.

14. After II. add—

PAGE 103.

IIa. Address after Brookshaw, "*rue de Colombier—Chapelier*" erased.

15: After I. add—

Ia. Arms altered, "*Therese*" corrected to *Antoinette*, "*Dauphine*" altered to *Reine*, "*Dauphinefs*" to *Queen*, address erased.

18. Line 5, for "Titchfield," "read Litchfield," after description PAGE 104. add—

I. Before any inscription.

II. As described.

After **23.** add—

PAGE 105.

23a. Anne, Countess of **Strafford.** REYNOLDS.

H. L., similar in reverse direction to print by M'Ardell, No. 171.

Under, *I Reynolds pinxit. R. Brookshaw fecit. Lady Stafford. Publish'd June 12, 1770 for H Parker Cornhill.* H. $12\frac{2}{3}$; Sub. 11; W. $8\frac{1}{8}$.

As stated at page 730, it is probable that this plate was altered H. $\frac{3}{8}$ of subject at bottom and inscription erased; instead of the latter, *J Reynolds pinxt. T. Johnson fecit Lady Ann Campbell Countess of Strafford.* Bromley, p. 428, mentions them as different plates.

See page 897.

After **25.** add—

25a. Id. with daughter. ID.

Similar in reverse direction to print by Houston, No. 121. Under, *J Reynolds pinxt. R Brookshaw fecit. Maria Countess of Waldegrave and Her Daughter Lady Elizabeth Laura.* H. 6; Sub. $5\frac{1}{2}$; W. $4\frac{1}{2}$.

Last line but one, after fecit, add "

PAGE 108. **3.** After description add—
aI. Before inscription.

PAGE 109. **4.** After description add—
aI. Before inscription. Brit: Mus.

5. After II. add—

III. At bottom, *London. Printed for John Ryall & Robt Withy at Hogarths Head in Fleet St.*

6. After III. add—

IV. Address erased; instead, *London Printed for Bowles & Carver, Print & Map Sellers, No 69 St Pauls Church Yard,* to left 23.

PAGE 114. **19.** Biographical note. See page 1191, where reasons are given for this print representing the first wife, and not the daughter of Adam Loftus.

PAGE 115. **20.** After II. add—

III. Address altered to that of Thomas Bowles.

22. After description add—

I. As described.

II. Plate cut $\frac{3}{8}$ on left, $\frac{3}{4}$ on right, $5\frac{1}{4}$ at bottom, face altered and directed towards left, necklace, fawn placed in front, its head on her

left hand, subject erased, at bottom, H. 1 $\frac{3}{8}$, on space *Maria D : G : Angliæ Scotiæ Franciæ & Hiberniæ Regina.*

After **24.** add—

PAGE 116.

From Lord Braybrooke's information, this would seem to be the portrait of the daughter of Lord Grey of Werke, and sister of Ford, Lord Grey (see page 111); she married Lord Braybrooke's ancestor, Richard Nevill of Billingbere, Berks, where the picture now is.

Bryer, add to paragraph at bottom, Ryland and Bryer's bankruptcy PAGE 123. occurred in 1771. Bryer's address is met with on a print dated 1776 (see page 1030).

After Bryer add—

PAGE 124.

P. P. BURDETT appears to have been a friend and fellow-townsmen of Wright, the painter, who introduced his likeness in some of his pictures. See pages 994-5. The following is marked in MS. as by him.

Wright children.

On right, boy blowing bladder, through which shines light of candle on small table; to left a younger boy. H. 12 $\frac{1}{2}$; Sub. 10 $\frac{1}{2}$; W. 8 $\frac{1}{2}$.

7. Dele three lines after heading, add—

PAGE 126.

W. L., on horseback, directed to left, facing and looking to front, hat, wig, and coat, troops in distance, ruined building to right, attitude similar to Schomberg by J. Smith. Under, *Georgius secundus D : G : Mag : Britanniæ, Franciæ et Hiberniæ Rex, Fidei Defensor, Brun : et Lunen : Dux, S.R. J. Arch Thesau : et Princeps Elector &c. Inaug : 11 die Octobrs 1727. T. Burford ad vivum memoriter delin. et fecit.* H. 14; Sub. 13; W. 9 $\frac{7}{8}$.

I. Before "T. Burford — fecit."

II. As described. One known.

3. After heading add—

PAGE 136.

H. L., directed and looking towards front, facing towards right wig, plain coat. Under, *I Carwitham fecit 1741. T. Pingo Engraver* H. 8; Sub. 7 $\frac{1}{2}$; W. 6.

I. Before inscription. One known.

II. As described.

PAGE 138. 1. After heading add—

H. L., in oval frame, directed towards left, looking to front, high cap. Under, *B Clowes del et Sculpt. Nouv 1st 1771, as the Act directs.* H. $5\frac{7}{8}$; Sub. $5\frac{1}{2}$; W. $4\frac{1}{2}$; O. D. H. $3\frac{3}{8}$; W. 3.

PAGE 139. After 7. add—

7a.

Id.

Similar to foregoing, small size.

PAGE 142 After 26. add—

26a.

Id.

Similar to foregoing. T. Q. L. Under, *B Clowes fecit. Domestic Employment Starching. Publish'd as the Act Directs A. D. 1769.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{3}{8}$.

An impression has been met with having "Miss White" written under; but the portrait is of a person different from No. 159, page 1749.

PAGE 143. Under "I Cole" add—

George II., when Prince of Wales.

H. L., in oval frame, similar to print by Simon, No. 73, round frame, *Utilis et Pacis & Belli rebus agendis Georgius August Princeps Wallice.* Outside, emblematical figures and vignette, all engraved in line and forming the frontispiece to a work on grammar. Under, *J Cole Sculp.* H. $6\frac{5}{8}$; W. $3\frac{3}{4}$; O. D. H. $1\frac{7}{8}$; W. $1\frac{1}{2}$.

I. As described.

II. *Pacis & Belli* erased; instead, *Bellorun & Pacis.*

PAGE 146. 6. After description add—

I. Before any inscription.

II. As described.

Last paragraph add—

See pages 1663-4.

PAGE 147. 3. To heading add DAVISON, after description add—

I. As described.

II. Inscribed, *J Davidson Pinx Ric. Cooper Fecit. The Lady Wallace.*

After Cooper add—

JOHN SINGLETON COPLEY was born at Boston, 3rd July, 1737, of Irish parents (see page 965), and painted and engraved,

being taught by his stepfather, Peter Pelham. In 1774, he set sail for England, and, after a continental tour, settled in London; elected A.R.A. 1776, and R.A. 1779. He died in George-street, Hanover-square, 9th Sept., 1815.

Rev. William **Welsteed**.

H. L., in oval frame, directed and facing towards left, looking to front, wig, bands, gown. Under, *The Revd Mr William Welsteed of Boston in New England. Printed for and sold by Stepn Whiting at ye Rose & Crown in Union Street Boston. J. S. Copley pinxt et fecit.* H. ; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{1}{2}$.

1. After description add—

PAGE 148.

I. Before any inscription.

II. As described.

After 2. add—

PAGE 149.

2a. Marquess **Cornwallis**. J. BACON,

W. L. standing, statue on pedestal, in niche with fluted pilasters, directed to front, facing and looking towards left, Roman costume, figures of Fortitude and Prudence on base of pedestal, at corner inscribed, *J Bacon Junr sculptor. London 1803.* Under, *The Statue of the Marquis is Colossal being in height 8 feet, The Figures of Fortitude & Prudence are the size of Life. Painted & Engraved by G. Dawe. Statue in honour of Marquis Cornwallis. Inscription on the back of the Pedestal. In Honour — MDCCCIII (9 lines). Dedicated by Permission to the Honble Court of Directors of the East India Company, & likewise respectfully Inscribed to the Gentlemen of Bengal, by whom this group is erected by their most obliged & obedient Servt George Dawe. London Publish'd May 30, 1803 by G Dawe, No 44 Wells Street, Oxford Street.* H. 28; Sub. 26; W. 21.

See page 745.

1. After I. add—

PAGE 153.

1a. Inscription in scratched letters.

4. After description add—

PAGE 154.

a1. Before any inscription.

After 8. add—

PAGE 155.

8a. Lady E. **Nightingale** and husband. ROUBILIAC.

W.L.'s., group in marble, in upper part of niche, the lady with

eyes closed reclining against her husband, he stretches out his right hand to save her from the dart of Death, who is coming out from vault underneath. At bottom, *Lady Nightingales Monument in Westminster Abbey*, to left, *Pubd by R Pollard June 6 1800*, to right, *Roubiliac Statuary Engraved by P Dawe*. H. 24½; W. 15.

Eldest daughter of Washington, 2nd Earl Ferrers; married, 24th, June, 1725, Joseph Gascoigne Nightingale of Enfield, in Middlesex and Mamhead, county Devon. She died at the age of 27, and was interred in Westminster Abbey, 26th August, 1731, "where a monument of most excellent design and execution is erected to her memory." Her husband died at Enfield, 15th July, 1752, aged 56.

After **11**. add—

11a. George **Washington**. R. WRIGHT.

T. Q. L., directed towards, facing to left, uniform, right hand on sword-hilt, hat in left. Under, *Painted by R. Wright of Philadelphia. P. Dawe sculpt General Washington Late President of the American Congress Published by D. Gally No 263 High Holborn Jan'y 8th 1801*. H. 19; W. 13½.

PAGE 157. **13**. After description add—

I. Before any inscription.

II. As described.

After **15**. add—

15a Female Lucubration. FOLDSON.

Full H. L., A young woman holding candle in right hand, taking a volume (probably one which she ought not to peruse) from a bookshelf. H. 20; Sub. 18¾; W. 14.

PAGE 159. J. Dean, after line 12 add—

There does not appear to be any doubt about Dean's being a pupil of V. Green's; but it is not clear that J. Walker, the printseller, was the same person as the engraver. See page 1429.

PAGE 160. **1**. Lines 1, 2, for "to front," read "towards right," after description add—

I. As described.

II. Plate retouched and strengthened.

PAGE 161. **5**. Dele two lines after description, add instead—

I. Before *No 68 Newman Street Oxford Street, and in Dublin*

by *Cornelius Callaghan Great Britain Street*, after "Proprietor" was erased.

II. As described, the lettering after "Proprietor" being wholly, and the inscription and arms partially, erased from the plate.

9. After description add—

PAGE 162.

aI. Before day of month and year were scratched in, plate not quite cleared.

9. Dele 4 lines after II. ; instead add—

PAGE 163.

Grace Dalrymple, born in Scotland about 1765 ; was the youngest of the three daughters of Hew Dalrymple, who is said to have been related to the Stair family, and was one of the barristers in the Douglas and Hamilton case (see page 550) ; afterwards attorney-general to the Grenadas. She was educated at a convent in France, and when fifteen returned to her father's house, where, at a supper, Dr. Elliot (a man older than her father, and who was created a baronet in 1778, and died at Lord Melbourne's seat, Brockett Hall, 7th Nov., 1786) saw, and so admired her, that he offered marriage, and was accepted. When brought into society, this young and lovely woman, unsuitably married, and ignorant of the world, yielded to temptation, and her husband procured a divorce and obtained large damages from her seducer. She was then brought to France by her brother, but came back to England with Lord Cholmondeley (in possession of whose family the original picture remains), and met the Prince of Wales, who became much attached to her, and she had a daughter who was married, in 1808, to Lord Charles Bentinck, and died in 1813. About 1786, she again went to France, and was acquainted with the Duke of Orleans ; the Revolution soon afterwards commencing, she kept a most interesting diary of events, which was published in London by Bentley, in 1859. She died at Ville d'Avray, before 1830.

23. Line 4, for "Novr" read November.

PAGE 167.

After 26. add—

PAGE 168.

26a. Good Mother.

Two plates, each H. 22 ; Sub. 20 $\frac{3}{8}$; W. 16, with address, *Painted & Engraved by J Dean. Publish'd Octr 1791 by M. A. Dean No 138 High Holborn.*

Lady with three children, inscribed, A good Mother educating her Children.

Same lady, when ill, inscribed, Dutiful Children attending their sick Mother.

26b. Girl at Window.

H. L. in square border, hands in muff, elbows leaning on sill, looking downwards towards right. H. 14; W. 11; I. B. H. $9\frac{3}{4}$; W. 8.

28. I. line 2, for *Street* read *St.*

PAGE 169. At bottom add—

I. As inscribed.

II. Inscription erased, grounding added under oval making H. $\frac{3}{4}$, below *A Greek Lady*. *Une Dame Greque. Printed for John Bowles at the Black Horse in Cornhil, & Carington Bowles next the Chapter House in St Pauls Church Yard London.*

PAGE 170. **1.** Line 5, dele “(erasure on all the,” add instead, *Ɔ Delegal fecit* (engraver’s name erased on all but two of the—and on page 171 add—

I. Before any inscription.

II. As described.

PAGE 171. Dickinson, line 18, after “1811,” add “the Queen of Saxony and Sophie, Comtesse Zamoyska, Nee Princesse Czartoryska, with her two sons.

1. Line 1, for “Head” read H. L.”

PAGE 172. **2.** Line 10, dele “in 1797;” instead add, “at Mortlake, 23rd July, 1794, in her 92nd year.”

PAGE 179. **21.** Add—Of Ely. He died in 1761.

PAGE 180. **24.** Line 4, after “Rubens” add—

London, Publish’d July 11 1780 by Watson & Dickinson No 156 New Bond Street, after H. 14.

PAGE 185. **40.** Add—

Walpole (Cor. VI., p. 477) calls this a “Proof of Sir Joshua’s art, who could give a strong resemblance of so uncouth a countenance, without leaving it disagreeable.”

PAGE 190. **54.** After description add—

I. Before name of personage, remainder of inscription in scratched letters.

II. As described.

- 56.** After description add— PAGE 191.
 I. Before inscription except artists' names, after which, *La Zingara Publish'd according of Act of Parliament 1769.*
 II. As described, lettering of previous state being erased.
- 57.** After III. add—
 IV. Modern.
- 63.** To I. add— PAGE 193.
 and alteration in hair.
- 71.** After description add— PAGE 195.
 I. Before inscription except artists' names, at bottom *Publish'd According to Act of Parlt, March 1. 1772.*
 II. As described.
- To **74.** add— PAGE 197.
 Northcote calls the children the Misses Purdon.
- 76.** Verses, line 2, for "*steadfast*," read "*stedfast*;" line 6, for "*shoulder*," read "*shoulders*;" line 9, for "*communing*," read "*commercing*."
- 79.** After description add— PAGE 198.
 I. Before inscription, in scratched letters, *Painted by W Peters. Engrav'd by W Dickinson. Publish'd September 30th 1776.*
 II. As described.
- 83.** To biographical notice add— PAGE 200.
 He died at Genoa, in 1790.
- 87.** After line 2 add— PAGE 201.
 in front of which is large book, lettered, *Ruth An Oratorio by Samuel Wesley aged eight years.*
- 90.** Add— PAGE 202.
 created a baronet, 1837. He died at Matson House, 15th Sept., 1843, in his 76th year. His second son was created Lord Hatherly.
- After **94.** add— PAGE 203.
94a. Mary Queen of Scots and others. GRAHAM.
 W. L.'s, Mary standing, Darnley behind, Rizzio about to be mur-

dered by several men, seizing Mary's dress. Under, *Painted by J Graham. W. Dickinson excudit. The Murder of David Rizzio London Publish'd July 1st 1791, by W Dickison Engraver No 24 Old Bond Street. W. 24½; Sub. 23½; H. 19½; Sub. 17½.*

95. After description add—

aI. Before inscription. Brit : Mus.

PAGE 204. **1.** After state I. add—

aI. With painters' name only in scratched letters. Fitzwilliam Coll.

2. Biog. notice, line 2, for 1760, read 1763. See page 534.

PAGE 205. **4.** After state I. add—

Ia. Under, *R. E. Pine pinxt J Dixon Fecit Benjamin Heath L.L.D. Late Town Clerk of the City of Exeter Published according to Act of Parliament. Fitzwilliam Coll.*

After IV. add—

V. Inscription after "*Sculpt*" erased, papers under right hand made much larger, Magna Charta erased, on paper long address. *Most Gracious Sovereign Will your Majesty be pleased — happy constitution as it was established at the glorious and necessary Revoln.* This famous speech was made by Beckford to George III. on 23rd May, 1770.

PAGE 209. **13.** Biog. notice, line 1, for James, read William. See page 746.

PAGE 210. **17.** After state I. add—

Ia. Before names and address, within subject, *Publish'd according to Act of Parliament January ye 17th 1771 by John Dixon in Broad Street opposite Poland Street, Carnaby Market.*

PAGE 212. **21.** After description add—

I. Before inscription, in scratched letters, *Gainsborough Pinxt. J. Dixon Fecit.*

II. As described.

PAGE 213. **26.** After description add—

aI. Uncleared edge, before inscription, in scratched letters, *Sr Joshua Reynolds pinxt J Dixon Fecit 1772. Fitzwilliam Coll.*

PAGE 215. Line 1, for 1774, read 1734.

30. After description add—

aI. Before inscription in scratched letters after painter's name.
Fitzwilliam Coll.

After **38.** add—

- I. Before Drawn instead Invt. Fitzwilliam Coll.
- II. As described.

PAGE 218.

39. Flute Player. HALS.

H. L., directed towards left, looking to front, cap and feathers, playing on flute. Under *F Hals pinxt. J Dixon Fecit. Sold by Ryland and Bryer at the Kings Arms in Cornhill.* H. 13; Sub. 11½; W. 9.

40. Frame Maker. REMBRANDT.

H. L., directed towards right, facing and looking towards front, wide black hat, white collar. Under *Pubd by I Wesson in Litchfield Street Soho. Rembrandt Pinxt. Dixon fecit. Rembrandt's Frame Maker. Done from an Original Picture in the Collection of his Grace the Duke of Ancaster, to whom this plate is most humbly Inscribed by his Grace's most dutiful & obedt. servt., John Wesson.* H. 20; Sub. 18¾; W. 14.

2. After II. add—

IIa. With inscription as in following (III.), but with address as in preceding II., all in engraved letters.

PAGE 219.

3. After description add—

aI. Before engraved address in following (I.), having similar one in scratched letters.

7. After description add—

- I. Before inscription.
- II. As described.

PAGE 223.

8. After inscription add—

aI. Before any inscription.

20. After biographical note add—

He died at Pegwell cottage, near Ramsgate, 24th Sept., 1840.

PAGE 227.

38. Line 5, for "1809," read 1802.

PAGE 233.

PAGE 234. **40.** After description add—

aI. Before subject was reduced $\frac{1}{4}$, at bottom to right in small letters,
Robt Dunkarton sculpsit.

After **40.** add—

40a. Philentus MORTIMER.

H. L., in oval frame, directed to front, facing and looking towards right, right hand holding paper, left hand to breast. Under, *ſ Mortimer invt. V. M. Picot Ex. R. Dunkarton fecit. Philentus, Confident of Abaillard. Publish'd June 1st 1776 for V M Picot No 16 Strand Facing Hungerford Coffee House London.* H. 10; Sub. $8\frac{1}{2}$; W. $7\frac{1}{2}$; O. D. H. $5\frac{1}{4}$; W. 4.

I. Before name of personage.

II. As described.

PAGE 235. **44.** After description add—

I. Before inscription, artists' names in scratched letters.

II. As described.

PAGE 236. After line 2 add—

John Williams, Archbishop of York.

PAGE 238. **2.** Line 1, for W. I., read W. L.; after description add—

aI. Before any inscription, probably not quite finished.

PAGE 239. **4.** After description add—

I. As described.

II. Retouched, modern.

PAGE 242. After **10.** add—

10a. (Mrs. Sheridan.) (GAINSBOROUGH.)

W. L., sitting under trees to right, directed towards left, looking to front. H. $19\frac{1}{2}$; W. $14\frac{1}{2}$.

It is said that only one impression of this plate was taken; it is nearly, but not quite finished. See page 197.

PAGE 244. **1.** After I. add—

Ia. Before inscription, in scratched letters, *ſ Zoffany pinxt. R Sayer Excudit. R Earlom Sculp. Published August 1st 1773.*

PAGE 246. **8.** After description add—

I. Inscription in open and skeleton letters.

II. As described.

- 10.** After description add— PAGE 247.
 I. Inscription in open letters.
 II. As described.
- 11.** After description add—
 I. Inscription in open letters.
 II. As described.
- 15.** Line 13, dele comma after "Charlotte." PAGE 248.
- 16.** After I. add— PAGE 249.
 Ia. In scratched letters, *R Sayer Excudit. Hamilton pinx. R. Earlom Sculp. Published as the Act directs 1 May 1771.*
- 25.** Biographical notice, line 7, for "inking," read sinking PAGE 252.
- 29.** Line 4, after "Plate" add— PAGE 254.
Published 1st May 1793 by Robt Sayer Fleet Street London.
 After **29.** add—
29a. Horatio, Lord Nelson. ABBOTT.
 H. L. directed towards front, facing and looking towards left, uniform, ship in distance to left. Under, in centre arms, motto, PAL-MAM QUI MERUIT FERAT *Painted by L. F. Abbott. Engrav'd by R Earlom. The Right Honorable Lord Nelson K B Rear Admiral of the Blue &c &c &c. Engraved from the Original Picture in the Pofsefsion of Alexander Davison Esqr. To whom this Plate is respectfully Inscribed by his obliged & very obedient Servant B. B. Evans.* H. 20; Sub. 18; W. 16.
 I. Before artists' names, in scratched letters, *L. F. Abbott Pinxt. Publish'd Decr 19th 1798 by B. B. Evans London. Rich Earlom Sculp.* Rest of inscription in open letters.
 II. As described.
- 31.** After I. add—
 Ia. Name of personage in dotted letters.
- 32.** Biographical notice, line 5, for "1836," read 1806. PAGE 255.
- 34.** After description add— PAGE 256.
 I. Uncleared edge, before inscription and motto in arms, in scratched letters *Rembrandt Pinxt J Boydell excud. Earlom Sc. 1767. Vol. II., No. 16.*
 II. As described.

36. After description add—

aI. Before scraped lettering at bottom of subject.

PAGE 257. **37.** After II. add—IIa. In scratched letters, *P. P. Rubens pinxt R Earlom sculpt.*
1792. Fitzwilliam Coll.**38.** After I. add—Ia. Before motto in arms, in scratched letters, *P. P. Rubens pinxt
R Earlom sculp ꝑ Boydell excudit. Publish'd July 15th 1782.*
Fitzwilliam Coll.

On this print in Ms. "Ruben's wife and page, with view of his house at Antwerp."

After **39.** add—**39a.** Brook **Taylor.**Short H. L. in oval frame, directed slightly to right, looking to front, long wig, cravat, embroidered vest. Under, *R. Earlom sculpt. Brook Taylor L.L.D & R.S.S. 1714. From an Original Picture in the Possession of Lady Young.* H. $8\frac{1}{8}$; W. $5\frac{1}{4}$; O. D. H. 4; W. $2\frac{7}{8}$.

Born at Edmonton in Middlesex, 28th Aug., 1685; educated at Cambridge; distinguished himself in mathematics, also in music and drawing. He published several works, and died 29th Dec., 1731. Sir William Young was his grandson.

PAGE 258. **42.** Description, line 3, for "back" read "bank."

After II. add—

III. Retouched.

See page 1191.

PAGE 259. After **43.** add—**43a.** Lady reading. BOL.T. Q. L., an elderly woman sitting, directed towards left, looking to front, hood, double ruff, cloak, hands (right one holding glasses) on open book in lap, corners at top oval. Under in centre arms, motto, *FARI QUÆ SENTIAT. F. Boll Pinxit. G Farington delint. ꝑ Boydell excudit 1775. R Earlom fecit. A Lady Reading. In the Gallery at Houghton. Size of the Picture 3 F $3\frac{1}{2}$ I by 4 F 3 I in height. Published Novr. 1st 1775 by John Boydell Engraver in Cheapside London.* H. $17\frac{3}{8}$; Sub $15\frac{1}{2}$; W. 12.

States as in others of the Houghton Gallery.

After **44.** add—

I. Before inscription, in three small labels in subject, *Brandoin Invt et delin. R Sayer excud. Published May 15th 1772. R Earlom fecit.* Fitzwilliam Coll.

II. As described.

III. Date, “20 May” altered to “30 August.”

49. Description, line 2, for “European” read “Sir John Kannaway;” PAGE 260.
line 3, before “others” read “Zoffany and;” line 4, after “to left” read “with large granary erected by Hastings.”

49. After description add—

PAGE 261.

I. Before inscription, uncleared edge, Fitzwilliam Coll.

II. As described.

Sir J. Kannaway was the Company’s interpreter at Lucknow.

50. Line 2, after “backs” add—

Sir John Macpherson leaning from howdah of elephant to right; Zoffany behind him; General Carnac leaning from howdah of elephant to left; — Stables, Esq., behind him, with gun.

After description add—

I. Before inscription, uncleared edge. Fitzwilliam Coll.

II. As described.

Portraits of Illustrious Characters, No. 2. For “Abermarle” read “Albemarle.”

I. After I. add—

PAGE 262.

Ia. In scratched letters, *J Hopfner pinx S. Einslie sculp. Ann Elizabeth Countess of Aldborough. Publish'd according to Act of Parliament May the 6th 1788 by S. Einslie.*

Dele “T. Ewart — page 77.” See page 739.

PAGE 265.

2. Line 3, for “ $\frac{1}{4}$ ” read “ $\frac{3}{4}$.”

PAGE 266.

3. After heading add—

Short H. L., directed towards left, looking to front. Under, *Designed by Carlo Vanloo, done in Metzotinto by his Pupil Exshaw 1757. Jaque Vanloo le fils.* H. $13\frac{1}{8}$; Sub. $11\frac{3}{4}$; W. 10. Brit: Mus.

6. After II. add “See II. of No. 8.”

PAGE 269.

8. After description add—

I. As described.

II. At bottom, *Printed & Sold by Tho: Glass next the Exchange Stairs in Cornhill London.*

PAGE 271. **13.** See Duke of York, page 1712.

PAGE 273. After **18** add—

18a. Id.

H. L., in oval, directed towards left, looking to front, facing slightly to right; wig, breastplate. Under, *Done from the Life by Ino Faber, Ao 1708 Sr George Byng Kt. Admll of ye Blew.* H. $7\frac{7}{8}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{3}{8}$; W. $5\frac{5}{8}$.

PAGE 275. **25.** After description add—

I. Before Dickinson's address and engraver's name, at bottom, *J Faber Jun Fecit 1717. Sold by Tho Taylor at ye Golden Lyon in Fleet Street.*

II. As described.

This print should therefore be classed with the younger Faber's works at page 328.

PAGE 286. **35.** Line 3, after "19" read *O. S.*

36. After description add—

I. Before King's address, before erasure of *I Faber ad vivum Delin: & Fecit* at bottom of subject to right; and *Sold by I Faber att ye 2 Golden Balls near the Savoy in the Strand.* at bottom.

II. As described.

PAGE 287. **40.** After heading add—

T. Q. L., in oval, directed to front, tongue extended, holding pot of porter. Under, *Ino Faber ad vivum faciebat. Blind Granny. Sold by I Faber near ye Savoy in ye Strand.* H. $7\frac{5}{8}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{1}{2}$; W. $5\frac{1}{2}$.

After **40.** add—

40a Sir Simon Harcourt.

H. L., in oval frame, directed towards right, looking to front, wig, robes, at bottom arms, mace to left, purse to right. Under, *The Right Honble Sr Simon Harcourt, Knt. Lord Keeper of the Great Seal of*

Great Brittain and one of her Maties most Honble Privy Council.
1710. *I Faber excudt.* H. $13\frac{7}{8}$; Sub. $12\frac{7}{8}$; W. $9\frac{7}{8}$.

See page 1093.

After **41.** add—

41a. Henry VIII. HOLBEIN.

H. L., in oval frame, directed slightly to right, facing to front, cap, collar. Under, *Henricus VIII D. G. Ang. Fr. & Hiberniæ Rex. F. D. H Holbein Pinxit J Faber Senr Fecit & Exct.* H. $10\frac{1}{4}$; Sub. 9; W. $7\frac{7}{8}$; O. D. H. $7\frac{1}{2}$; W. $6\frac{1}{2}$.

I. As described.

II. Under title, *Printed & Sold by Tim Jordan & Tho Bakewell at the Golden Lion in Fleet Street.*

This plate is different from either of the two in the Founders, and is not mentioned by Bromley.

50. After description add—

PAGE 289

aI. Engraver's name misspelt "Feber." One known.

51. Description, line 3. The word GLAYD should have been PAGE 290. engraved GOLYD. The meaning of the Welsh sentence is "A good name is more durable than riches." See Granger Correspondence, p. 270.

52. After description add—

I. As described.

II. Background reworked, address erased, instead, *Sold by Tho Bakewell next the Horn Tavern in Fleet Street.*

53. After description add—

I. Before address.

II. As described.

After **54.** add—

PAGE 291.

54a. Philip Melancthon. HOLBEIN.

H. L., in oval, directed, facing, and looking towards right, beard, black gown, at bottom of oval, *Ao 1707.* Under, *H Holbein pinxit. I Faber fecit. Dr Philippus Melancthon Natus Ao 1491. Denatus Ao 1560. Sold by Jno Faber near the Savoy in the Strand.* H. $7\frac{3}{4}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{1}{2}$.

54b. Balthazar Mentzer.

H. L., in oval frame, directed towards left, facing towards and looking to front, wig, bands, black gown. Under, *Balthazar Mentzerus Gifsensis S. T. P. Ecclesiæ Londinensis Augustanæ Pastor. 1719. J. Faber ad vivum Faciebat.* H. 10 $\frac{3}{8}$; Sub. 9; W. 7 $\frac{7}{8}$; O. D. H., 7 $\frac{1}{2}$; W. 6 $\frac{1}{4}$.

PAGE 293. **61.** After I. add "II." before "At bottom."

PAGE 294. **64.** Description, line 1, for "left" read "right;" line 2, for "white" read "black;" line 6, for "year" read "Year;" line 7, for "in" read "on." Dele I. & II. and next line. After **64** add—

64a. Id.

Similar in reverse direction, white cap and pinnars. At bottom of oval, *Age Hundred Twenty Six April ye 3d. 1710.* Under, *Iane Scrimshawye Daughter of Thomas Scrimshaw Wool Stapler, born in London in ye Parish of St. Mary le Bow Ao 1584 April ye 3d, is alive and very Healthy this present lune 1710 att ye Marchant Taylers' Alms House on Little Tower Hill, done by ye Life.*

PAGE 296. **68.** After heading add—

H. L., in oval, directed slightly to left, facing and looking to front, wig, bands, black gown. Under, on scroll, *John Shower, V. D. M. Ætat 52. Ao 1709: beneath, Sold by I Faber near ye Savoy in ye Strand Ao 1709.* H. 7 $\frac{7}{8}$; W. 6; O. D. H. 6 $\frac{3}{8}$; W. 5 $\frac{3}{4}$.

After **70** add—

70a. Id.

H. L., in oval, similar to foregoing. Under, *Andreas Snape, S. T. P. J Faber Senr ad vivum Delt & Fecit.* H. 14; Sub. 12; W. 10; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{5}{8}$.

One known. Bromley only mentions one of these portraits.

PAGE 308. **25.** After biographical notice add—

"He commanded a regiment of Foot in which Lord George Sackville was placed."

27. After description add—

aI. Before "2s" after "Price." It is just possible that this omission may be an erasure, but if so it is wonderfully well done.

- 28.** After description add— PAGE 309.
 I. Before Sayer and King's address, at bottom to right, *Sold by J Cooper in the Great Piazza Covent Garden.*
 II. As described.
- 36.** After description add— PAGE 314.
 I. Before *Rear Admiral of the Blew Squadron of His Majesty's Fleet 1747* was erased, and "*One of the — Ultra*" substituted.
 II. As described.
- 46.** After description add— PAGE 317.
 I. As described.
 II. Rather heavily retouched.
- 48.** After description add— PAGE 318.
 I. Before *J Faber ab originali f Londoni 1730* under subject to right was erased, and before dedication.
 II. As described.
- 60.** After description add— PAGE 322.
 I. As described.
 II. Inscription after "*Fecit*" erased. Instead, *Serenissima Carolina D. G. Mag. Brit. Fran. et Hib. Regina.*
- 70.** Description, line 6, after "*H.*" add "*13 $\frac{7}{8}$.*" PAGE 325.
- To **72** add— PAGE 326.
 It is possible that he may be the same with the Mr. Thomas Caverley alluded to by Tomlinson in his *Art of Dancing*. See Nichols' *Lit. Anec.* II., p. 62.
- 74.** After I. add— PAGE 327.
 Ia. Cooper's address erased. Instead, *Sold by John Bowles, opposite the Stocks Market, and at Mercer's Hall, Cheapside.*
- 76.** Description, line 5, for "*Painted*" read "*Printed.*" PAGE 328.
- 81.** After description add— PAGE 329.
 I. Before date.
 II. As described.
- 89.** After description add — PAGE 332.
 I. As described.
 II. With address in centre under subject.
 III. Address erased, at bottom to left, 35.

PAGE 339. **110.** After description add—

I. Before *Sold by I Faber in Fountain Court in the Strand 1722*, was erased and replaced by Bowles' address.

II. As described.

111. Description, line 7, after "H." add " $13\frac{3}{4}$."

PAGE 342. **119.** After biog. notice add, "Her tomb, dated 1778, is in Hammer-smith Churchyard."

121. After description add—

I. Before *I Faber fecit 1724* at bottom was erased and Faber's address at Golden Head substituted.

II. As described.

PAGE 343. **124.** I. After "described" add "at bottom of first plate. *Sold by Tho: Bowles in St Pauls Church Yard, and John Bowles at Mercers Hall Cheapside London.*

PAGE 350. **132.** After II. add—

III. Address erased. Instead, *London Printed for R Wilkinson No 58 Cornhill.*

PAGE 352. **141.** Heading. For FEUERLEIN read FRANKEN.

PAGE 353. **141.** Description, line 4, for *Fraulien* read *Franken*.

142. After description add—

I. As described.

II. Retouched.

PAGE 358. **159.** After heading add—

H. L., in oval, directed slightly to right, facing slightly to left, looking to front, long wig, end thrown back over left shoulder, crown, robes, collar and George. Under, *Godfridus Kneller Baronetus Pinx Fac I Faber fec Georgius IIdus D. G. Mag Brit Fran et Hib. Rex F. D. Brun et Lunen Dux S. R. J. Arch Thesau : et Princeps Elector, &c. Inauguratus 11 die Octobris 1727. Sold by John Bowles, Print and Map seller at Mercers Hall in Cheapside London H. $13\frac{7}{8}$; Sub. $11\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{5}{8}$.*

I. After engraver's name, date.

II. As described.

III. "*Mercers ——— London,*" altered to *the Black Horse in Cornhill.*

After **175** add—

PAGE 364.

175a. Id.

Similar to foregoing. Inscription in different characters, and with date, 1748, instead of 1749. H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{3}{4}$.

One known. Not mentioned by Bromley.

This must have been the first plate, and it probably met with some accident, and another was scraped in the following year.

179. After description add—

PAGE 366.

aI. Before any inscription.

180. After I. add—

Ia. Address erased. Instead, *Sold by T Bowles in St. Paul's Church Yd and J Bowles over against Stocks Market.*

186. After description add—Companion to 178; the paper is signed *Hardwicke Ch.* PAGE 368.

194. After description add—

PAGE 371.

aI. Before inscription. After I. add—

Ia. With retouch but before engraver's name was altered.

195. After II. add. See Gents.' Mag. LX. p. 218.

198. Description, line 3, after "Hussey" add—

PAGE 372.

J. Faber ad vivum fecit 1722. Printed for Joseph Marshall at the Bible in Newgate St. After "H" add " $6\frac{1}{2}$."

201. Description, line 6, for *House* read *house*. Line 7, after *Yard* read *London*. PAGE 373.

After **215** add. Leslie's Reynolds I. p. 33, mentions a picture of *Langdon*, by *Gandy*, as being in the College Hall at Exeter. PAGE 386.

216. After II. add—

III. Face and wig altered, inscription erased. Instead, *G Hicks Pinx Rob Tims Fecet. The Honble Sr Chaloner Ogle, Rear Admiral of the Blew. He commanded the division which Attackt and took the Forts Chamba St Iago and St Phillip at Carthagena.*

218. After II. add—

PAGE 387.

III. Plate cut 1 at top; $1\frac{7}{8}$ at left, 2 at right side, $4\frac{3}{4}$ at bottom, subject erased, at bottom H. $1\frac{1}{2}$, on space in centre arms and motto as above *I Vanderbank pinxt 1738, I Faber Fecit. The Right Honour-*

able Sr William Lee Lord Chief Justice of his Majesties Court of Kings Bench and one of his Majesties most Honourable Privy Council, 1751. Price 2s. Sold by I Faber at the Golden Head near ye Church Bloomsbury.

IV. Retouched, address erased; instead, *London printed for R Sayer & Ryall and R Withy in Fleet St. Price 2s.*

PAGE 388. **219.** After description add—

I. As described.

II. Face and wig altered, inscription erased; instead, *James Wardell Pinxt. John Johnson fecit. Mrs Hannah Snell, who entered herself as a Marine in Col Fraser's Regiment by the name of James Gray Novemr 27 1745, And went with Admiral Boscawen's Squadron to the East Indies, where at the attack of Pondicherry in Sept 1748 she received 12 wounds, one of which she cured herself to prevent the discovery of her Sex and after having been 5 years in the service was discharg'd June 9th 1750. But upon her Petitioning His Royal Highness the Duke he was pleas'd to order her a pension of £30 per annum, as a Reward for the many signal services she did her Country in that Expedition. Printed for & Sold by T Jefferys at the Corner of St Martins Lane, Charing Crofs.*

PAGE 391. **230.** After description add—

I. Before *Price 5 skill.* *Sold by Geo Strahan at ye Golden Bull near St Michael Church in Cornhill* was erased.

II. As described.

PAGE 392. **233.** After description add—

I. Before "*Queen of Hungary & Bohemia*" in first line of title was altered to "*Empress of Germany,*" before "*Arch Duchefs of Austria etc etc etc*" in second line was altered to "*Queen of — &c &c,*" before *Jno Bowles Cornhill I Faber Bloomsbury Square* in address was altered to *& Jno Bowles — Cornhill.*

II. As described, retouched.

PAGE 393. For **324,** read **234.**

235. Description, line 1, for "looking," read "looking."

236. After description add—

I. Before "*Fourth Daughter to his Majesty King George 2d* was erased and *Consort to Fredrick Prince of Hefse* engraved instead.

II. As described.

238. After biog. notice add—

PAGE 394.

His tomb is in the Minster Cathedral at York.

246. After II. add—

PAGE 397.

III. Address erased; instead that of Carington Bowles, and at bottom to left 12.

250. After heading add—

PAGE 398.

T. Q. L., standing, directed towards right, facing slightly to left, looking to front, hair tied behind, collar round neck, with compass, apron, right hand on hip, left hand pointing, row of pillars in distance to left. Under, in centre arms, motto, NIL DESPERANDVM *Frater Curry pinxit, Frater Faber fecit. The Most Noble & Rt Honble William Stewart Visct Mountjoy, Baron of Ramelton & Baronet & Grand Master of ye Free & Accepted Masons In Ireland for the years 1738 v 1739. This Plate is Most Humbly Dedicated to his Lordship by his Lordships most Obedient Servant John Brooks. Publish'd and Sold by J Brooks according to Act of Parliament Ao 1741. H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{1}{8}$.*

255. II. After "retouched" add "Thomas altered to Thomas PAGE 400. Holles."

256. After biog. note add—

PAGE 401.

Query if afterwards Dean of Gloucester, who died, 2nd March, 1758, aged 84.

258. After I. add—

Ia. Reworked.

270. After I. add—

PAGE 405.

Ia. Arms altered to same as II., inscription erased; instead French inscription similar to that in 271, with Faber's address.

Ib. Faber's address erased, slightly reworked.

274. After description add—

PAGE 407.

I. As described.

II. Faber's address erased; instead, *Sold by Tho Taylor in Fleet Street & by Tho Bowles in St Pauls Church Yard.*

277. After biog. note add—

PAGE 408.

A MS. note on an impression states that "the identification as Mrs. Paulett was made by old V. Gucht, who knew her well, and remembered her sitting for the picture."

279. After II. add—

III. Plate cut down to H. $8\frac{5}{8}$; Sub. $6\frac{5}{8}$; W. 6; subject altered to oval.

PAGE 411. **286.** After description add—

I. As described.

II. Plate cut $\frac{1}{4}$ at top, $\frac{3}{8}$ at right side, $\frac{1}{4}$ at bottom.

PAGE 415. After **300** add—

300a. Sophia Dorothea, Queen of **Prussia**.

T. Q. L., sitting, directed slightly to right, facing and looking to front, robes, right hand in lap, left elbow on table to right. Under, *J Faber jun Fecit. Sophia Dorothea Queen of Prussia only Daughter of King George. Printed & Sold by Tho: Bowles Print and Map seller next to the Chapter House in St Paul's Church Yard.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{7}{8}$.

See page 1211.

PAGE 423. **324.** Add—Mr. Tomlinson says he was “justly esteemed, not only one of the finest theatrical dancers, but one of the most beautiful performers in the gentlemanlike way.” Nichols’ Lit. Anec., II., p. 63.

325. Line after III., for Leus read Lens.

PAGE 425. **330.** Add—

Another eminent surgeon, of the same names, died at Ware, in Herefordshire, 31st August, 1794, aged 84.

PAGE 426. **333.** IV., line 4, after “Bowles,” read “and Son;” after IV. add—
V. “and Son” erased.

PAGE 432. **347.** After description add—
aI. Before address.

PAGE 433. **351.** After I. add—

Ia. Address erased; instead, *Sold by I Faber at ye golden head ye South side of Bloomsbury Square.*

352. After I. add—

Ia. Altered as in II. with address, *Printed for John Bowles at the Black Horse in Cornhill & Carington Bowles in St Pauls Church Yard London.* Fitzwilliam Coll.

PAGE 435. **359.** Last line, for “Vanersa,” read “Vanessa.”

373. After description add— PAGE 440.
Of Worcester Place in Surrey. He died in 1742.

374. After description add—
I. Before "*I Faber fecit*," under subject to right was erased, and before "*Armiger*" after "Ward" was altered to "*Esqr the — the Poor*."
II. As described.

387. Last line of description, for W. 9 $\frac{7}{8}$, read 19 $\frac{7}{8}$. PAGE 445.

391. After description add— PAGE 446.
aI. Before "*Price is 6d. Sold in Church Street St Anns Soho opposite the Golden Ball*" at bottom was erased, and "*Price — Soho*" substituted.

393. After II. add— PAGE 447
III. Hair altered, cap removed, pearls introduced, inscription erased, instead, *Pichering Pinxt Houston Fecit. The Studious Fair* (6 verses) *Tho Beauty — never die. London Printed for Ryall & Witthy at Hogarths Head in Fleet Street & R Sayer opposite Fetter Lane.*

After **403.** add— PAGE 455.

403a. Magdalen. HUDSON.

T. Q. L., right hand to breast, left hand on skull, which is supported by a cross. Under, *T Hudson pinx I Faber fecit Ste Maria Magdalena. Sold by H Overton & J Hoole at the White Horse without Newgate, London. Sold by I Faber at the Green Door in ye Great Piazza Covent Garden.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

Said to represent Sarah Duchess of Marlborough.

Line 2, for "*Bloomsbury*," read "*Blomsbury*." PAGE 456.

407. The second of these plates was retouched, inscription altered to *Rural Life. London Printed for Robt Sayer, Jno Ryall & Robt Witthy in Fleet Street.*

After **411** add— PAGE 457.

411a. Girl and Boy. ID.

Young girl on rocking-horse, holding standard; boy to left with whip. Under, *Ph Mercier pinxt J Faber fecit 1744* (12 verses) *Smit — Romance Publish'd according to Act of Parliament March 25 1744.* W. 12 $\frac{7}{8}$; H. 10 $\frac{3}{4}$; Sub. 9 $\frac{7}{8}$.

411b. Lady and Children. ID.

Lady sitting, book on lap, teaching young boy at her knee ; behind him towards left girl sewing. Under, *P. Mercier pinxt. I Faber fecit 1743* (4 verses) *Children like — prove.* Publication and dimensions as foregoing.

411c. The Jeweller. ID.

Four figures, a young woman coaxing her old admirer to buy earrings for her. Under, *P. Mercier pinx J Faber fecit 1744* (8 verses) *The morning — lawless Love. Published according to Act of Parliament Mar 25 1744.* W. 13 ; H. $10\frac{7}{8}$; Sub. $9\frac{3}{4}$.

After **412.** add—

412a. Damon and Sylvia. ID.

Two young men and two pretty women sitting at table, on which lie wine, glasses, &c., arches in background. Under—

*Damon & Sylvia, Lisimond and Chloris
Together met were prattling am'rous stories
By wine inspir'd, They see new Beauties rise
And Cupids dancing in each Others Eyes:
With melting kisses close the Live Long Day,
Carelefs of what a snarling World may Say.*

P. Mercier Pinxt I Faber fecit. Sold by I Faber at the Golden Head by Bloomsbury Church. W. $13\frac{7}{8}$; H. 10 ; Sub. $9\frac{1}{4}$.

PAGE 459. After **416.** add—

416a. Molly. ID.

T. Q. L., girl with cap tied under chin, directed towards left, looking to front, holding tray with tea-service, low dress. Under, *Ph. Mercier Pinx I Faber fecit 1744* (8 verses) *Gay young & airy — thoughts are kind. Published according to Act of Parliament Mar 25 1744.* H. $12\frac{3}{4}$; Sub. $11\frac{1}{4}$; W. $8\frac{3}{4}$.

I. As described.

II. Date of publication altered to 1756.

An impression is in Mr. Warwick's collection, inscribed in old MS. "Hannah, Mercier's maid." She probably often served as a model, for her pretty face is met with in others of these prints.

ADDITIONS AND CORRECTIONS.

Additional prints, or additional states of prints, coming between numbers already given, are numbered by adding letters "a" "b" &c., to the number of the next preceding print or state, as **3a.**, IIa. Should these additions come in before the first number or state, the *a* is prefixed, as **aI**, aI.

11. After description add—

PAGE 464.

aI or Ia. Roll of paper in left hand blank. After II. add—The head is probably that of Virgil or some other classic poet. The painting is noted on an impression to have been done by "Hayls."

17. Description, line 5, for *Str* read *St* :

PAGE 466.

After **18** add—

PAGE 467.

See Dart's Westminster, II. p. 139, where Lady Maraiamne Herbert is buried in the same grave with her husband, Colonel Philip Herbert.

19. Line 5, for *Ex* read *ex*.

I. Add—And different lettering, as *Privilegio* and *Ex*. This might be the after state.

23. After I. add—

PAGE 468.

Ia. Altered as in II., but before Cooper's address was erased.

24. After description add—

PAGE 469.

I. As described.

II. Privilege, date, and address erased; instead, *Printed and Sold by Robt Sayer at the Golden Buck opposite Fetter Lane Fleet Street.*

27. II., line 1., for "Faithorne," read "Farthorne."

PAGE 470.

29. Mr. Warwick considers that the states should be recorded thus : PAGE 471.

I. state described as III.; II., III. states described as II., I., and therefore from altered plate, and there are some marks on prints tending to prove this.

PAGE 475. After **38** add—

38a. Princess **Sophia** of Hanover.

H. L., in oval, similar in reverse direction to foregoing. Under *The most Illustrious Princess Anna Sophia of Hanover, declared by a late Act to succeed to ye Crown of England after Her Majestie Queen Ann and Her Royal Issue. W. Faithorne fe. Cum Privilegio Regis. E Cooper ex.* H. 8; Sub. $6\frac{3}{4}$; W. $5\frac{1}{2}$; O. D. H. $6\frac{1}{2}$; W. $5\frac{1}{4}$.

I. As described. One known.

II. Engraver's name, privilege, and address erased; instead, *Printed & Sold by Tho: Bakewell next ye Horn Tavern in Fleet Street.*

39. After description add—

aI. Before "*The Princess of Hanover*" was inscribed. One known.

PAGE 477. After line 3 add—It is stated in Baker's Washington Portraits that Robert Field, an Englishman by birth, was an excellent miniature painter and engraver, and practised at Boston, Philadelphia, and Baltimore, and was at Mt. Vernon in 1798. He went to Canada about the commencement of this century, studied theology, was ordained, and finally became a Bishop. Mr. Chas. H. Hart, of Philadelphia, considers him the same person as is mentioned here, in which he is probably perfectly right. His portrait of Washington is dated 1795, and Mr. Hart mentions ones of Jefferson and Shakespeare, all "exquisite for their work." They seem to be all in the stipple method.

PAGE 478. **1.** I. Add "and address."

PAGE 480. **6.** After description add—

aI. Before inscription under subject, except artists' names.

PAGE 483. **13.** After III. add—

Address in cursive letters, *Published*, not *Publisch'd*.

PAGE 485. Line **1**, after "Under," add—in centre arms, motto, JOUR DE MA VIE. Line 3, for "La waer," read "Lawarr."

PAGE 489. **9.** After description add—

I. Before inscription, before satin vest was made lighter.

II. As described.

III. At bottom, *Printed for John Spilsbury Engraver Map and Printseller in Russell Court Covent Garden London.*

22. After II. add—

PAGE 490.

IIa. At bottom, *Printed for T Jefferies Map & Printseller at Charing Cross.*

IIb. With Sayers' address at bottom to right, before it was altered to left, as in III.

16. After II. add—

PAGE 491.

III. Retouched, name of personage erased and re-engraved higher up, with addition of *Vice Admiral of the White. London, Printed for Robt Sayer No 53 Fleet Street. Published as the Act directs Novr 5. 1773.*

IV. Reworked, modern, edges of plate scraped down.

After **18** add—

PAGE 492.

18a. Id.

Id.

Similar to print by Houston, No. 37. See page 658. Under, *J Reynolds pinxt. Edwd Fisher fecit. Miss Kitty Fischer. H.*
; Sub. 10 $\frac{7}{8}$; W. 8 $\frac{7}{8}$.

34. Line 3, for "right high," read "left high;" line 5, for "E," read "Edwd."

Line 1, for *Tryan's*, read *Fryar's*; after *Street*, read *Pr 5s.*

PAGE 498.

35. After description add—

aI. Before inscription and address, *Commander — Acre*, instead, *Commander in His Majesty's Navy.*

After I. add—

Ia. Plate cut and altered as in II., at bottom, *London Printed for Robt Sayer at the Golden Buck in Fleet Street, Hen: Parker & Eliz Bakewell in Cornhill, & John Bowles & Son in Cornhill.*

46. Line 5, for *George*, read *Geo*; after description add—

PAGE 502.

I. As described.

II. Inscription erased.

54. After description add—

PAGE 505.

I. Before publication line.

II. As described.

56. Biographical notice, line 4, for "Journal," read "Journey."

PAGE 506.

PAGE 508. After **61** add—

61a. Id. ID.

Similar to foregoing, with same inscription, but dimensions thus :
H. $19\frac{7}{8}$; Sub. $17\frac{5}{8}$; W. $14\frac{1}{4}$.

I. As described.

II. At bottom to right, *Price 7-6.*

PAGE 509. After **62** add—

62a. Lady. HOARE.

Full H. L., standing, directed towards left, hands holding sheet round her undraped figure, grove in distance to left. Under, *W. Hoare pinxt. E Fisher fecit. The Lady from Bathing.* (4 verses). *The Nymph — smart. London Printed for John Ryall at Hogarths Head in Fleet Street.* H. 13; Sub. $11\frac{1}{8}$; W. $8\frac{7}{8}$.

After **63** add—

63a. Louisa.

H. L., in oval frame, headdress with feather, left forefinger to lips. Under, *Louisa "you see cunning little Isaac." Done from the Original Drawing by Edwd Fisher And Published Octr 30th 1779 by him at his Print shop No 11 Ludgate St.* H. $8\frac{1}{2}$; W. $7\frac{1}{2}$; O. D. H. 7; W. $5\frac{3}{4}$.

See pages 235, 1738.

PAGE 510. After Fisher add—

J. FLIGHT appears, from variations of state of No. 27 of Townley to have been both an engraver and publisher, or it may be that the name was for some reason or other assumed by Townley, the following resembling his style of work.

Robert **Barker.** ALLINGHAM.

H. L., directed to front, facing and looking towards left, white cravat, plain coat, buttoned. Under, *C Allingham Pinxt. J Flight. Sculpt. Mr Barker Inventor and Painter of the Panorama.* H. 15; Sub. $12\frac{5}{8}$; W. 11; Sub. $10\frac{5}{8}$.

Born at Kells, Co. Meath, 1739; having failed in Dublin, settled at Edinburgh and practised portrait painting. From the view from the Calton Hill he formed the idea of the panorama, and brought a half circle of Edinburgh to London in 1788. He afterwards completed the circle and executed one of London, and also others, building an exhibition room at the corner of Leicester-square. He died at Lambeth, April 8th, 1806.

5. After description add—

PAGE 512.

I. Before date 1751, after "*Pinxt*" was erased and before address, *Sold by Mich Ford Painter and Printseller on Cork Hill* was altered to Bowles'.

II. As described.

After 7 add—

PAGE 513.

Hamilton, Duchess of. See page 927.

After heading Thomas Ford add—

PAGE 515.

H. L., in oval, directed and facing slightly to left, looking to front, long hair, bands, black gown. H. $6\frac{1}{2}$; W. $4\frac{7}{8}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{5}{8}$. Brit: Mus. On back of this print is written, "Rev Mr Thos Ford Chaplain of Christ Church Oxford in Dean Smalridge's time, Father to Dr Ford man midwife. This was given me by Dr. Ford, who told me his father was the most extraordinary man he ever knew, he was skilled in all kinds of handicraft work and succeeded in everything he undertook, this print was scrap'd by him being his first tryal of this art."

Frye. After line 15 add—

PAGE 516.

Mr. Walter B. Tiffin, author of a Chronograph of Bow, Chelsea, and Derby Porcelain Manufactories, points out that the writer in Walker's Hibernian Magazine was in error in supposing that Worcester sprung from the ruins of Bow, as it was flourishing in 1750. Moreover, Bow and Chelsea were contemporary with each other, and were both purchased by Dewsbury of Derby.

Line 4, for *Lennox*, read *Lenox*.

PAGE 527.

After 2 add—

PAGE 529.

2a. Charles' James **Fox**. REYNOLDS.

H. L., in oval frame directed towards front, facing and looking towards right, coat buttoned at top, curtain in background. Under, *Painted by Sir Joshua Reynolds. Engrav'd by Graham. The Right Honourable Charles James Fox. Dublin Published by W. Allen No 32 Dame Street.* H. $16\frac{1}{4}$; Sub. $14\frac{3}{8}$; W. $11\frac{5}{8}$; O. D. H. 12; W. $9\frac{7}{8}$.

See page 751.

After 3 add—

I. Before address, inscription in open letters.

II. As described.

PAGE 530. After line 9 add—

The most remarkable being Phaeton driving the chariot of the Sun. W. $21\frac{3}{4}$; H. $17\frac{1}{2}$.

PAGE 535. After **4.** II. add—

III. Plate worn down and damaged.

PAGE 541. After **17** add—

Mr. Byers left Rome in 1790, and died near Aberdeen, in his 84th year, 3rd Sept., 1817.

After **18.** add—

18a. Id. ID.

Similar, in reverse direction. Under, *G Willison pinxt Val Green fecit.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

PAGE 542. **20.** After description add—

Ia. Before inscription, from *In the* to *in height.* Fitzwilliam Col.

PAGE 545. After **28.** add—

Graduated at Harvard College, 1743; associate minister of the Brattle-street Church, Boston, 1746. He was one of the principal promoters of the American Revolution.

PAGE 548. After **34.** II. add—

IIa. Before inscription, from *In the* to *height.*

IIb. As III., but with date, *Jan'y 2d.*

PAGE 552. **43.** After description add—

I. Before inscription, uncleaned edge. Fitzwilliam Coll.

II. As described.

44. Heading, dele brackets; after description add—

I. As described.

II. Under, *Painted by Angelica Kauffman. Engrav'd by V. Green. Mezzotinto Engraver to his Majesty & to the Elector Palatine. Mrs Fordyce, at the Grave of Fingal. Here Fingal — in arms. Ossian's Temora. Book VIII. page 175. Publish'd May 1st 1782 by V. Green No 29 Newman Street, Oxford Street, London.*

PAGE 553. After **45.** add—

45a. Princess Maria Charlotte of **France.**

H. L., in oval frame, directed towards left, facing towards and

looking to front, hair in curls, black hood thrown back from face. Under, *Engrav'd by Valentine Green, Mezzotinto Engraver to his Majesty and the Elector Palatine. Princess Maria Charlotte Theresa, Daughter of Louis XVI. Born Octr 19th 1778. From a Miniature Painting taken at her Arrival at Basle Decr 26 1795, to be exchanged for the Deputies and French Ministers Prisoners in Germany. To her Royal Highness Charlotte Augusta Matilda Princess Royal of Great Britain, This Plate is with permission humbly Dedicated by her Royal Highnesses most obedt and devoted Servant Chr de Mechel, London Pubd March 29th 1796 by Chr de Mechel, of Basle in Switzerland to be had of his Agent C. Geisweiler No 97 Jermyn Street, St James's.* H. $11\frac{7}{8}$; Sub. 10; W. $8\frac{3}{4}$; O. D. H. 7; W. $5\frac{1}{2}$.

Married, 10th June, 1799, her first cousin, Louis Anthony, Duc d'Angoulême, who died in 1844.

Line 31. For "Gerniniani," read "Geminiani." PAGE 554.

After 54. add—

PAGE 557.

Town and country Magazine has the following entry: "Died, Jan. 8, 1790, the Lady of Valentine Green of Newman Street."

66. After description add—

PAGE 563.

I. Before inscription and motto in arms.

II. As described.

70. After I. add—

PAGE 565.

Ia. Added in scratched letters, *Published May 18th 1772 by V Green Salisbury Street Strand.* Fitzwilliam Coll.

77. After description add—

PAGE 567.

I. Before inscription, from *In the to height.* Fitzwilliam Coll.

II. As described.

82. Line 6, for *Zinks*, read *Zinke*.

PAGE 569.

84. Description, line 2, for right shoulder, read left shoulder. After PAGE 570. description add—Companion to No. 61.

92. After II. add—

PAGE 573.

III. Plate worn down, inscription on pillar to left becoming illegible, at base of pillar to right, scraped, *The Right Honble Lady Nuneham W. W. Ryland execu.*

PAGE 583. After **113.** add—

113a. Hector **Rose.** DUPONT.

H. L., in oval frame, directed and looking towards right, powdered hair, high collar, frill, left hand placed within vest. Under, in centre arms, *Painted by Gainsborough Dupont. Engraved by V Green Mezzotinto Engraver to his Majesty & the Elector Palatine. Hector Rose Esqr. Deputy Master of the Corporation of Trinity House. To the Honourable Corporation of Trinity House, this Plate is most respectfully Dedicated by their most Devoted & Obligated Humble Servant Valentine Green. London Published by V: Green May 1: 1797 and Sold by R: Green No 14 Percy Street Bedford Square.* H. $16\frac{1}{4}$; Sub. $14\frac{3}{4}$; W. 12; O. D. H. $13\frac{5}{8}$; W. $11\frac{1}{4}$.

Director of the London Assurance. He died at Clapton-terrace, 23rd Feb., 1795.

121. To biog. notice add—He died in Blandford Square, 31st May, 1835, aged 79.

PAGE 586. **122.** After description add—

I. As described.

II. Scratched letters erased, in centre arms, motto, MISERIS SUCCURRERE. *Printed by Rupert Barbor. Engraved by V Green Mezzotinto Engraver to his Majesty & the Elector Palatine. Edward Smyth Esqr M. D., 1779.*

After **122.** add—

122a. Marshal **Souvaroff.**

H. L., in oval frame, directed and looking towards left, uniform, sash. Under, *From an Original Drawing, made at Milan, by Lieut Fries, of the Regiment of Karaezy Dragoons in May, 1799. Field Marshal Count Souvaroff Rimniskoi, Commander in Chief of the Russian and Austrian Armies in Italy, Knight of the Imperial Order of St Andrew and of the Military Order of St George, &c, &c, &c. Engraved, Published, and Sold by V Green Engraver to his Majesty No 2 New Road opposite Fitzroy Square, London, also by R Green No 44 Bemers Street Oxford Street.* H. 14; Sub. 13; W. 10; O. D. H. $9\frac{1}{4}$; W. $7\frac{3}{4}$.

Born, 1730; led the Russian forces, with great success, against the Poles and Turks; in above campaign repulsed the French under Moreau and Macdonald; but differences arising between the Austrians and Russians, Souvaroff was ordered to Switzerland, and was totally defeated by Massena, at Zurich. On his return to Russia he was disgraced by the Emperor Paul, and died at his country seat, 18th May, 1800.

131. After I. add—

PAGE 590.

Ia. With remainder of inscription in scratched letters.

133. After II. add—

PAGE 591.

IIa. Address altered to *Publish'd Jany 1 1790, by J Brydone Picture Frame maker and Print seller, opposite Northumberland House, Charing Cross.*

Dele lines 9 and 10; instead add—

PAGE 592.

134a. George **Washington**. PEALE.

W. L., in uniform, leaning on field-piece to left, riding-switch in right hand, left holding hat resting on horse to right, in distance to left building with cupola. Under, *Peel pinxit Philadelphia Stothard delint Londini. J Brown Excudit. V. Green fecit mezzotinto Engraver to the King of Great Britain and the Elector Palatine. General Washington. From an Original Picture in the Possession of Mr Brown. Publish'd by him April 22d 1785, and Sold at No 10 George Yard, Lombard Street London. H. 19 $\frac{1}{3}$; Sub. ; W. 14.*

Described from Baker's Washington Portraits. Philadelphia, 1880.

After **140.** add—

PAGE 594.

140a. Prince **William Henry**. WEST.

T. Q. L., a boy standing, directed towards front, facing and looking towards right, wide collar, sash under coat, which is fastened by one button across chest, star, cloak with badge across left arm, hand on hip, right hand pointing on globe to left, pillar in background. Under, *Painted by B West, Historical Painter to his Majesty. Engraved by V. Green Mezzotinto Engraver to his Majesty and the Elector Palatine. His Royal Highness Prince William Henry, Knight of the Most Ancient Order of the Thistle, Now serving on board his Majesty's Ship, the Royal George, Commanded by the Honble Robt Digby, Rear Admiral of the Blue. Publish'd Feby 1st 1780, by V Green, No 29 Newman Street, Oxford Street. H. 14; Sub. 12 $\frac{3}{8}$; W. 10 $\frac{3}{4}$.*

I. Before inscription, in scratched letters, artists' names and address.

II. As described.

See page 242.

142. After I. add—

Ia. At bottom of subject to right, scraped, *Published May 18th 1772 by V Green Salisbury Street, Strand.* Fitzwilliam Coll.

PAGE 595. **143.** Line 5, for W. 12 $\frac{1}{4}$, read W. 13 $\frac{7}{8}$.

146. Add—

Under, on separate plate, H. 1 $\frac{1}{8}$, *James Barry pinxt. John Boydell excudit 1772. Val. Green fecit. Venus Anadyomene 4 verses. Te — calum Lucret I. I.*

PAGE 596. **152.** After description add—

I. Inscription in scratched letters.

II. Id., with Brydone's address.

III. Inscription in engraved letters.

After **152.** add—

152a. Patience. M. COSWAY.

W. L., girl sitting with hands folded in lap, looking at crouching figure to left. Published June 4th, 1783. H. 20 $\frac{7}{8}$; Sub. 19 $\frac{7}{8}$; W. 16.

152b. Gulliver. GILPIN.

Standing near seashore to left, addressing two horses to right. Under, *S Gilpin pinxt. V. Green fecit. Pubd by I Wefson in Litchfield Street Soho. Gulliver addresfing the Houynhnms, Supposing them to be Conjurors. See Gulliver's Voys, p. 220, from the Original Picture in the Pofseffion of John Wefson.* W. 20 $\frac{3}{4}$; H. 17 $\frac{1}{2}$; Sub. 16.

152c. Hope and Despair. HUCK.

Companion to **152a.**, stated to be engraved by Huck; but the execution of the work is really Green's, and the print was published by him 1st March, 1785.

PAGE 597. After **154.** add—See T. Park, page 960*.

154a. Youth. KETTLE.

T. Q. L., a young lad, running forward towards left, facing and looking towards front, hands extended, slashed sleeves, spotted dog with collar to right, also running, wall in background, trees in distance to left. Under, *T. Kettle pinxt. Val Green sculpt. Youth. Sold by Ryland and Bryer at the King's Arms in Cornhill.* H. 19 $\frac{1}{8}$; Sub. 18 $\frac{3}{8}$; W. 13 $\frac{7}{8}$.

I. Before inscription.

II. As described.

Bromley, page 353, mentions a print called Master Wright with a

dog, and a boy fondling a dog, by Green after Kettle. See page 1751.

154b. Id. ID.

Similar, 8vo size.

- 160.** After description add—
I. Inscription in open letters.
II. As described.

PAGE 598.

After **161.** add—

161a. Leda. WILLISON.

W. L., standing, undraped, looking downwards towards swan to left. Under, *G Willison pinxt Val Green fecit. Jupiter and Leda. London Printed for Robt Sayer Map and Printseller No 53 in Fleet Street, Published as the Act directs 1st June, 1771.* H. $24\frac{1}{4}$; Sub. $23\frac{3}{4}$; W. $15\frac{1}{4}$.

- 163.** After description add—

PAGE 599.

a1. In scratched letters, *Jos Wright Pinxit 1765. Val Green fecit et excudit 1769.*

After **9.** add—

PAGE 604.

10. Duchess de la **Valliere.**

H. L., in oval, directed and looking to front, facing slightly to right, long curls on right shoulder, loose dress. Under, *Louise Francoise Dse de la Valliere, I. G. F.* H. $7\frac{3}{4}$; Sub. $6\frac{1}{2}$; W. $5\frac{1}{2}$; O. D. H. $5\frac{3}{4}$; W. $4\frac{3}{4}$.

See page 833.

11. Woman sitting.

W. L., a woman sitting and preparing for retiring to bed, lighted candle on table to right, bed in background. Under, *Jo Griffier Fecit. Jo Lloyd Ex.* H. $8\frac{1}{2}$; Sub. $8\frac{1}{2}$; W. $6\frac{3}{4}$.

This curious print, of which only one impression has been met with, proves the connection of the artist with the early English print publisher, and also gives his full name as engraver.

Grozer. To line 8 add—

and a curious caricature, in mezzotinto, of the "state of portrait and historical painting towards the latter end of the 18th century," after C. Loraine Smith, to right one painter at work on the portrait of

an old admiral, with a wooden leg; to left the other painter, much out at elbows, at work on a picture of the Rape of Europa, which may be intended as a squib on Lady Hamilton.

PAGE 605. **2.** After description add—

I. As described.

II. Grozer's address erased; instead, *Publish'd Jany 1, 1799, by H Roemen No 4 Clare Court, Drury Lane.*

PAGE 606. **5.** After description add—

I. In scratched letters, *Painted in 17 by Sir Josa Reynolds P.R.A. Engrav'd by J Grozer. Right Honble Lord John Cavendish,* and address.

II. As described.

PAGE 608. **11.** After I. add—

Ia. Before title of personage and "*March 31*" in address; instead of the former, *Right Honble Earl Fitzwilliams*, of the latter, *Feby.*

After II. add—

III. Under subject, *W Austin excudit*, title of personage erased; instead, *The Right Honble William Fitzwilliam, Earl Fitzwilliam, Viscount Milton.*

PAGE 609. **13.** After I. add—

Ia. Arms and inscription after "*Engraved by*" erased, address as in following.

PAGE 611. **17.** After line 29 add—

It is right to state that the present representative of the family does not know of any portrait by Reynolds of his ancestress, and it is his opinion that this engraving is not her portrait. He has favoured the Author with an inspection of an undoubted original of her in crayons, and at first sight there does not appear to be the least resemblance. The crayon portrait is, however, of many years later date, not the same position of face, and the costume entirely different, so that it does not conclusively prove the negative. It is, of course, entirely a conjecture that Reynolds incorrectly entered the name in his pocket-book, and it is very strange that such a picture should have gone out of the possession of the family and not have been in any way recorded. It is not impossible that in such a break-up as the going out to Barbadoes in the old times would have caused, the picture might in some way have passed into other hands, but there is no certainty that it did so.

After **27.** add—

PAGE 614.

28. Sons of Tippoo Saib. SINGLETON.

Two plates, each W. $24\frac{7}{8}$; H. $21\frac{5}{8}$; Sub. $20\frac{1}{4}$. Dedicated to Lord Hawkesbury, and published in August, 1793, by J. Grozer, No. 8 Castle-street, Leicester-square, London.

Tippoo Sultaun delivering to Gullum Ali Beg the Vakeel his two sons, who are taking leave of their brother previously to their departure from Seringapatam, and—

The Right Honble Charles, Marquis Cornwallis, receiving the two sons of Tippoo Sultaun as Hostages from the Vakeel.

Dele lines 6 to 11, inclusive; after **1.** add—

PAGE 615.

1a. Charles, Lord **Camden**. REYNOLDS.

W. L., sitting, directed slightly to, facing and looking towards right, wig, robes, right elbow leaning on table to left, on which lies inkstand, and under which are large books, left hand on arm of chair, pillars and curtain in background, building in distance to right. Under, *J. Boydell Excudt. J. Reynolds pinxt. J. G. Haid fecit. The Right Honourable Sr Charles Pratt (now Lord Camden) Lord Chief Justice of his Majesty's Court of Common Pleas. Done from an Original Picture Painted by Mr Reynolds in the year 1764. Published according to Act of Parliament March 25th 1766 by J. Boydell Engraver in Cheapside London.* H. $19\frac{3}{8}$; Sub. $18\frac{1}{8}$; W. 14.

I. Before any inscription.

II. Under subject, in scratched letters, *Reynolds Pinxit. J. Boydell excudt, 1766. Haid fecit.*

III. As described.

4. After description add—

PAGE 616.

I. Before inscription, in scratched letters, *Amoroso Pinxt J. Boydell excud 1764. J. G. Haid fecit.* Fitzwilliam Coll.

II. As described.

7. Dele brackets in heading and three following lines; instead—

PAGE 618.

W. L., a dwarf, walking towards left, great coat, stick, two large volumes under right arm, cathedral porch in background. Under *Wright pinxt. Ed Scofield Ælat 71. The Clerk of St Chads, Shrewsbury only 3 ft 4 In High. Published by Wm Richardson, Ancient and Modern Print Warehouse, No 174 Strand.* H. 14; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$.

I. Before any inscription. Brit: Mus.

II. As described.

There is so much stippling in this print that it can scarcely be styled mezzotinto. Bromley, p. 456, however, so calls it, and attributes it to Hancock.

PAGE 619. After **2.** add—

3. (Id.)

H. L., directed to left, facing towards and looking to front, pillar to left. W. $2\frac{5}{8}$; H. $2\frac{3}{8}$.

It is doubtful whether 2 represents the same person as 1 and 3.

PAGE 620. **3.** After I. add—

Ia. Inscription in scratched letters.

4. After description add—

I. Before inscription.

II. As described.

PAGE 623. **2.** After description add—

aI. Before any inscription.

PAGE 624. After Haward **3** add—

This character was performed by Mrs. Barry (see page 961), when the play was brought forward at Drury-lane, 26th Feb., 1772. The print is therefore probably a portrait of that lady.

PAGE 625. Hodges. After line 25 add—

It has been stated that a print of W. Pitt, after Owen, published by H. S. Goed, Leicester-square, Jan 4, 1799, and two others signed with that name are really by Hodges, as the letters, "H. S. Goed," can be transposed to "Hodges." This is however scarcely sufficient proof, and it would be necessary to make out that no engraver named Goed existed and that Hodges did use this anagram.

PAGE 632. After **16.** add—

16a. Henry Grattan. STUART.

H. L., in square border, directed to front, facing and looking towards right, coat with high collar, frill. Under, *Painted by C. G. Stuart. Engraved by C. H. Hodges. The Rt Hon Henry Grattan, Member of Parliament for the City of Dublin and one of his Majesty's most Hon Privy Council in Ireland. Publish'd 15th Novr 1792 by*

George Cowen at Thomas Macklin's Poets Gallery Fleet Street London & at his House Grafton Street, Dublin. H. $14\frac{3}{4}$; Sub. 13; W. $10\frac{7}{8}$; I. B. H. $10\frac{5}{8}$; W. $8\frac{3}{8}$.

I. Before inscription, not quite finished.

II. Inscription in open letters.

III. As described.

See page 556.

18. Line 4, for *William* read *Williams*.

27. Line 7, for *Sir* read *Sr*; line 8, for *Edward* read *Edwd*; PAGE 636.
line 9, for *Published* read *Publish'd*.

28. Biographical notice, line 3, for 1788, read 1783.

After **36** add—

PAGE 639.

36a. Good Boy. BORCKHARDT.

T. Q. L., in square border, directed towards front, looking at book held in left hand, right elbow leaning on table to left. Under, *Painted by C Borckhardt. Engraved by C. H. Hodges. A Good Boy. London publish'd April 3rd 1786 by J. R. Smith No 83 Oxford Street.* H. 15; Sub. $9\frac{3}{8}$; W. 11; Sub. 8.

Companion print to No. 4.

36b. Cottage Girl. CHANDLER

Full T. Q. L. in wooded landscape, directed to right, facing towards and looking to front, kerchief tying hat on head, plain dress, apron blown by wind towards right, holding bowl of milk up with both hands. Under, *Painted by J. W. Chandler. Engrav'd by C. H. Hodges. The Cottage Girl. Publish'd as the Acts directs Jan 1 1794 by I Robinson Newport Street.* H. $17\frac{1}{8}$; Sub. $15\frac{1}{4}$; W. $12\frac{1}{2}$.

37. After line 10 add—

This subject has been also engraved by W. Ward; the lettering and dimensions are similar to, but many of the details are quite different from, this one. Possibly some accident befell it, and it had to be re-engraved.

After **37.** add—

PAGE 640.

37a. Peace. PATOUN.

H. L., in oval, a girl, facing towards left, looking upwards, holding a dove against her bosom. Under, *Peace Engrav'd by C. Hodges*

from an original Picture painted by W Patoun Esqr. H. ; Sub. $8\frac{5}{8}$; W. $7\frac{1}{2}$.

38. Line 5, after H., insert $10\frac{1}{2}$; after W., $8\frac{3}{4}$.

PAGE 642. **1.** Line 5, for *septenna* read *septima*.

PAGE 653. After **22.** add—

22a. Id. ID.

H. L., looking towards left. Under, *Frye pinxt. R Houston fecit. Her most Excellent Majesty Charlotte Queen of Great Britain &c. Printed for Bowles & Carver St Pauls Church Yard London 29.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

PAGE 654. **26.** Line 1, for *Charlotte* read *Charlotta*; after description add—

This print has been met with with the address, *Printed for Thos Bowles in St Pauls Church Yard, & Jno Bowles and Son at the Black Horse in Cornhill*, which would be either an earlier state or a different plate.

PAGE 655. **29.** Heading, for “Miss” read “Mrs.”

PAGE 658. After **35.** add—

35a. Erasmus. HOLBEIN.

H. L., directed towards right, on sill at bottom, *Holbein pinxit Houston fecit. Desiderius Erasmus.* H. 10; W. 8.

This print was executed as a frontispiece to Jortin's *Life of Erasmus*, 2 vols, 4to, London, 1758-60. It is quite a different plate from the one in the *Reformers*. See page 292.

PAGE 662. **49.** After description add—

I. As described.

II. Artist's name and address erased; instead of the latter, *London Printed for R Sayer & J Bennett no 53 Fleet St as the Act directs 10th Octr 1779.*

PAGE 663. After **50.** add—

50a. Id. ID.

H. L., directed towards right. Under, *J Reynolds pinxt. R Houston fecit. The Most Noble John Manners Marquiss of Granby. &c. London Printed for Bowles & Carver No 69 St Pauls Church Yard. 36.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

52. III. For "right" read "left."

59. Line 1, after "similar" read "position;" after **59.** add— PAGE 667.

59a. Id. ID.

Similar, but a different, and perhaps earlier plate, distinct expression of face, touching of hair on forehead, and arrangement of flowers at bosom; the angles outside oval frame entirely dark, and not with frame shaded as in foregoing. Same dimensions.

60. Line 1, for "also similar, but" read "nearly similar to print by Mac Ardell, No. 97."

After **70.** add— PAGE 671.

70a. Id. ID.

H. L., directed towards left. Under, *W Hoare pinxt. R Houston fecit. The Rt Honble Henry Legge, One of the Lords of the Treasury, &c. Printed for Carington Bowles in St Pauls Church Yard London.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

77. After I. add— PAGE 674.

Ia. With arms, but before motto.

After II. add—

III. Price erased.

IV. After "*Crofs*," *R Sayer in Fleet Street, & John Bowles & Son in Cornhill.*

V. Address erased; instead, *London Printed for Robt Sayer Map & Printseller, at the Golden Buck in Fleet Street.*

After **79.** add— PAGE 675.

79a. Robert Monckton. HUDSON.

H. L., Similar to portion of print by Mac Ardell No 130. Under, *T Hudson pinxt. R Houston fecit. Honble Robert Monckton Govr of New York, Commander in Chief of His Majestys Forces at the Reduction of Martinico. Printed for Carington Bowles in St Pauls Church Yard London.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

See page 883.

86. After I. add— PAGE 677.

Ia. Before address.

Ib. Address in scratched letters.

PAGE 680. **92.** After description add—

aI. Before inscription.

After **93.** add—

I. As described.

II. Without printing on margin, address erased; instead, *Printed for Carington Bowles next the Chapter House in St Pauls Church Yard London.*

PAGE 681. After **97.** add—

97a. Id.

ID.

H. L., Similar to foregoing. Under, *A Pesne pinxt R Houston fecit. Frederick the IIIId King of Prussia, Elector of Brandenburg, Supreme Duke of Silesia &c, &c, Printed for Carington Bowles in St Pauls Church Yard, London.* H. $5\frac{7}{8}$; Sub. $5\frac{1}{8}$; W. $4\frac{1}{2}$.

PAGE 682. **99.** After description add—

I. Before inscription in scratched letters. *R Sayer excudit. C. Read pinxt Richd Houston fecit.*

II. As described.

PAGE 683. **101.** After description add—

I. Before *Carington Bowles excudit* under subject was erased before 94 and Bowles and Carver's address; instead, *Printed for Carington Bowles, at his Map & Print Warehouse No 69 in St Pauls Church Yard, London. Publish'd as the Act directs 18 May 1775.*

II. As described.

PAGE 684. **103.** After I. add—

Ia. Address erased; instead, *London Printed for Jon Ryall at Hogarths Head in Fleet Street.*

PAGE 690. **116.** After I. add—

Ia. Before name of personage.

PAGE 692. **121.** After description add—

aI. Before any inscription.

PAGE 696. After **132.** add—

This was Mrs. Elizabeth Greenhill of Tottenham High Cross. See Gent's Mag, 1768, p. 199.

141. After line 9, 1. Needlework, add—

PAGE 699.

T. Q. L., sitting, directed towards left, facing and looking towards front, cap, spotted dress and kerchief, hands sowing muslin. Under, *Philip Mercier Pinxt Richd Houston fecit. Domestick Employment. Needle Work. Printed for Robt Sayer at the Golden Buck in Fleet Street.*

After **141.** add—

141a. Fair Nun unmasked. H. MORLAND.

Full H. L., standing, directed towards front, facing and looking towards left, hair high dressed with pearls, necklet with cross suspended, low dress, short sleeves, black veil over head and shoulders, right hand holding mask. Under, *H Morland pinxit Carington Bowles excudit R Houston fecit. The Fair Nun Unmask'd*

*On her white Breast a sparkling Crofs she wore
Which Jews might kifs, and Infidels adore.—Pope.*

Printed for Carington Bowles No 69 in St Pauls Church Yard London. Publish'd as the Act directs 1st Jany 1772. H. 19 $\frac{3}{4}$; Sub. 18 $\frac{1}{4}$; W. 13 $\frac{3}{4}$.

142. After II. add—

III. At sides of verses, *The English Politicians. Les Politiques Anglois.*

Line 2, add—See page 459.

146. After I. add—

PAGE 700.

Ia. In scratched letters, *Richd Honston fecit 1757.*

148. add—

PAGE 701.

I. As described.

II. Inscribed, *Rembrandt pinxt R Houston fecit Done from an Original Picture in the Collection of the Honble Francis Charteris Esqre. Sold by Rd Houston near Drummonds Charing Cross.*

149. After I. add—

Ia. Under, in scratched letters, *Rembrandt pinxt. R Houston fecit. London Printed for R. Sayer & J Bennett No 53 Fleet Street as the Act directs 28 August 1774.*

After line 5 add—

PAGE 702.

“But Nichols’ *Anecdotes of Hogarth*, ed. 1833, p. 313, states that it is the portrait of Lady Mary Wortley Montague.”

After **151.** add—

151a. Pamela. VANDER MYN.

Full H. L., a pretty girl standing behind large block, on which her right arm rests, directed to right, facing towards and looking to front, flat hat, low dress, long tress falling on left shoulder, paper in left, crook in right hand, garden in background. Under, *G. Vander Myn pinxt R Houston fecit. Pamela. Printed for John Bowles & Son at the Black Horse in Cornhill.* H. $13\frac{3}{4}$; Sub. $12\frac{7}{8}$; W. $9\frac{3}{4}$.

PAGE 704. After **2.** add—

2a. Warren **Hastings.** DEVIS.

W. L., sitting, directed and facing towards left, looking to front, turned-down collar, embroidered vest, right arm leaning on table to left, on which lies a book, left arm on that of chair, large medallion bust on wall in background, curtain at top and on right. Under, *Painted by A. W. Devis. Engraved by Henry Hudson. Warren Hastings Esq Late Governor General of Bengal, &c, &c, &c.* H. $21\frac{1}{4}$; Sub. $20\frac{3}{4}$; W. 13.

Not mentioned by Bromley. The print does not seem to have been published, and only one impression has been met with.

PAGE 705. **6.** Add to III.—

London Pubd Decr 10 1790 by I Brydons Printseller Charing Cross.

PAGE 709. **2.** After I., for I. read II.; after biographical notice add—“He died in 1843, and left many bequests to the charitable institutions at York. His tomb is in the Minster.”

PAGE 710. **4.** The biographical notice to this print is now believed not to refer to the personage represented. See page 1721.

After **6.** add—

6a. Georgiana, Duchess of **Devonshire.**

T. Q. L., similar in reverse direction to print by Laurie, No. 17. Under, *W Humphrey fecit. The Ducheefs of Devonshire. Sold by H Humphrey No 8 New Bond Street London.* W. 9; Sub. 7; H. $8\frac{3}{8}$; Sub. $6\frac{3}{8}$.

See page 13.

PAGE 712. **12.** After description add—

I. As described.

II. Address erased; instead, *Published by W Richardson Castle Street Leicester Fields.*

Line 22, add—See under Kingsbury. PAGE 714.

1. Line 3, after "*Empire*" read *Romain*; line 7, for *et* read *&*; PAGE 719.
line 8, for *de Roi* read *du Roi*; line 9, for *7th* read *1st*.

3. After description add— PAGE 720.
aI. Before arms or any inscription. Fitzwilliam Coll.

5. Line 2, for "left" read "and." PAGE 721.

After line 6 add— PAGE 725.

The following is engraved in mixed method, and the original state is probably before Evans' address. The plate was sold at Richardson's sale, 21st April, 1814, lot 335.

4a. William Canynge.

H. L., in oval, directed towards left, hands placed together and raised. Under, *J Fehner fecit 1787*. Shield of arms. *William Canynge Rebuilder of St Mary Redcliff's Church, Five times Mayor of Bristol &c &c. See the Poems attributed by Chatterton to the Pseudo Rowley; Mr Tyewhitts proof of their spuriousness &c &c. Published by E Evans 1 Great Queen St Lincolns Inn Fields.* H. 10; W. $7\frac{3}{4}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{1}{2}$.

6. After description add—

I. As described.

II. Scratched letters erased; instead, *Scott delt J Fehner fecit. The Honourable Augustus Keppell, Admiral of the Blue. Pubd as the Act directs, Feby 13, 1779, for J Fehner at No 23 Fleet Street.*

After 14. add— PAGE 728.

15. Abelard and Heloise. COSWAY.

Similar in reverse direction to print by Humphrey, No. 20 (see page 715). Under, *Painted by R Cosway Engraved by J Fehner. Published 12 May 1794 by Laurie & Whittle 53 Fleet Street London.* H. 14; Sub. 13; W. 10.

Mayhew, line 4, after H. read 14. PAGE 729.

Line 8, after "Ross" add—" (marrying David Ross, an actor. See PAGE 731. Gent's Mag., LXII., p. 865)."

4. Line 4, for *Phillip* read "*Phillip*." PAGE 734.

After Thomas Johnson add—Thomas Johnston was born in Boston in 1708, and died there 8 May 1767. Mr. Whitmore mentions prints by him, amongst them a portrait of Increase Mather. See page 1662. PAGE 739.

PAGE 740. **2.** After description add—

I. Inscription in open letters, before grounding on space was erased, with "*the Treasury*," instead of "*his Majesty's Treasury*."

II. As described.

PAGE 742. After **6.** add—

6a. Id.

1D.

H. L., standing, directed towards left, facing towards and looking to front, hat, wig, black dress. Under, *Romney pinxit. Jones Sculpt The Honble & Rt Revd Shute Barrington Lord Bishop of Durham. This Portrait is respectfully dedicated to Viscount Barrington by his devoted Servants the Publishers. Published by Carey and Watson 36 Mary le bone Street Piccadilly London August 8th 1814.* To left, *Proof.* H. $15\frac{1}{8}$; Sub. $11\frac{1}{2}$; W. 11; Sub. $9\frac{1}{4}$.

This plate, with one proof, was sold at Richardson's sale, 21st April, 1814, lot 380, as one that had never been published. The plate was probably then purchased by the above, and issued a few months afterwards.

PAGE 744. **13.** After description add—

I. Before name of personage.

II. As described.

PAGE 749. **25.** Line 6, for *Great* read *Gt.*; for *Street* read *St.*; delete states I. to IV., inclusive, after description; instead, add to line 7, Brit: Mus. This original plate was sold at Richardson's sale, 23rd April, 1814, lot 527.

25a. Id.

1D.

Similar to foregoing, same size. Under, in scratched letters, *Painted by Sr Joshua Reynolds. Engraved by J Jones. The Honourable Thomas Erskine. Publish'd as the Act directs May 13th 1790 by J Jones No 74 Great Portland Street.*

This second plate was sold at Richardson's sale, 23rd April, 1814, lot 526.

I. As described.

II. Retouched, portions of lettering erased.

III. Inscription in engraved letters; 1790 altered to 1793; after address, *Mary le bone, Price 7s. 6d.*

PAGE 751. **29.** After description add—

The second plate was sold in Richardson's sale, 23rd April, 1814, lot 529; but it there states that it was published in 1796.

30. Line 3, for *the original painting* read *an Original Painting*; line 5, for *and* read *&*; line 6, for *Esqr* read *Esqre*; line 9, for *years* read *Years*; line 11, for *Sport* read *Sports*, for *Horse racing* read *Horse Racing*; line 13, for *portrait* read *Portrait*, for *frame in the Background* read *Frame in the Back Ground*; line 14, for *gentleman* read *Gentleman*.

Line 1, for *punctually* read *pathetically*, for *Mr* read *Dr*, for *Hawksworth* PAGE 752. read *Hawkesworth*; line 4, for *stud* read *Stud*; line 5, after *directs* read *June 4 1791*, for *Sold* read *sold*, for *land surveyor* read *Land Surveyor*; line 6, for *Hurst & Co at* read *Hunts & at*; line 7, for *Oxenden* read *Oxendon*; line 8, for *also at* read *Also at all*; line 9, for *see* read *See*.

After **36.** add—

36a. Id. ID.

PAGE 754.

Similar to foregoing, and same size; amongst the variations are that No. 36 exhibits only three fingers of the left hand, while 36a exhibits four. The inscriptions are almost exactly alike; but in 36 the full stop at end of name of personage is $\frac{1}{4}$ inch from the bottom of the N, whilst in 36a it is little more than $\frac{1}{8}$ inch.

38. Line 5, for *Sir*, read *Sr*.

PAGE 755.

41. After description add—

PAGE 757.

I. As described.

II. Inscribed in large skeleton letters, *Mifs Kemble*.

51. After description add—

PAGE 760.

At Richardson's sale, 22nd April, 1814, lot 422, were some duplicate proofs of "Sir James Mansfield, Chief Justice, after Romney by Jones."

59. After I. add—

PAGE 764.

Ia. Name and title in open letters.

61. Line 6, for *Huntingdon* read *Huntington*; line 7, for *snakes* PAGE 765. adders, read *Snakes Adders*; line 10, for *Quadruped*, read *Quadrupede*.

After **63.** add—

PAGE 766.

63a. Jacob Powell. OGBORNE.

W. L., standing, directed to front, a very fat man, right hand holding hat and wig, left hand mopping head with handkerchief. Under,

Ogborne Pinxt. Jones fecit. Mr Jacob Powell of Stebbing in Essex, Who died Octr 6th 1754, Aged 37 years. He weigh'd near 40 stone
H. $13\frac{7}{8}$; Sub. 13; W. $9\frac{7}{8}$

PAGE 767. After line 11 add—See Book for a Rainy Day, by J. T. Smith, p. 38

PAGE 773. **80.** Dele States I. and II.; to line 11 add Brit: Mus.; after it—

80a. Id. ID.

Similar, but from an earlier plate, differences in detail of subject, name of personage in 80 is in cursive, and in 80a in upright letters, the address in the latter being, *Published as the Act directs May 29th 1793 by I Jones Engraver No 74 Great Portland Street.* H. $19\frac{1}{2}$; Sub. $17\frac{7}{8}$; W. $13\frac{7}{8}$. Brit: Mus.

PAGE 776. After **87.** add—

87a. (Ballad Singer.) RISING.

W. L., a girl standing, directed to front, facing towards right, wide hat, ballad in hands, another girl to right, looking over her shoulder, dog before them, basket of ballads on ground to left, mansion in distance to right. Under, *Painted by J Rising Engraved by J Jones Engraver Extraordinary to His RH the Prince of Wales & Principal Engraver to His RH the Duke of York London Publish'd as the Act directs June 179 by J Jones No 75 Great Portland Street.* H. 20; Sub. $18\frac{3}{4}$; W. 14.

88. Little Traveller. SINGLETON.

W. L., a young girl sitting on ground, directed to, facing, and looking towards left, cap, hands across, right one holding basket, left one hat, landscape with lake in distance to right. Under, *Painted by H. Singleton. Engraved by I Jones Engraver Extraordinary to His R. H. the Prince of Wales, & Principal Engraver to His R H the Duke of York. The Little Traveller. Published as the Act directs March 29th 1796 by I Jones No 74 Great Portland Street, Portland Place.* H. 15; Sub. $13\frac{1}{4}$; W. 11.

PAGE 778. After **6.** add—

7. Shepherdess. REYNOLDS.

W. L., a young girl, crouching on ground, looking to front, her arms round a lamb, trees in background. Under, *Sr Joshua Reynolds pinxt Elizth Judkins fecit. The Careful Shepherdess. London Publish'd according to Act of Parliament June 15th 1775, by Jas Watson No 64 Little Queen Ann Street & B Clowes No 18 Gutter Lane Cheapside.* H. $13\frac{1}{8}$; Sub. 11; W. $8\frac{7}{8}$.

After **8** add—

PAGE 781.

8a. John Pardon. ABBOTT.

Nearly W. L., sitting, directed slightly to left, facing and looking to front, frill, ruffles, right hand on knee, left elbow on table to right, on which lie paper, book, and inkstand, curtain at back. Under, *Painted by L. F. Abbott. John Pardon Esqr Treasurer of the County of Surry. Engraved by G. Keating, No 37 Duke Strt Grosvenor Square, 1800.* H. $19\frac{3}{4}$; Sub. $18\frac{1}{8}$; W. $14\frac{7}{8}$.

Died in Blackman-street, Southwark, 21st March, 1803, in his 70th year.

After Keating add—

PAGE 782.

He also engraved children playing soldiers and others after Morland.

2. After description add—

PAGE 783.

I. As described.

II. Address erased; instead, *Publsh'd by I Payne New Road opposite Fitzroy Square, June 21st 1794.*

7. After description add—

PAGE 785.

I. As described.

II. "*Pall Mall London*" in address erased; instead, *No 39 Dean Street, Soho & J Stockdale No 181 Piccadilly.* before address, *London.*

14. After description add—

PAGE 787.

I. Before Humphrey's address, at bottom, *Pubd 25 May 1778 by J. R. Smith No 10 Bateman's Buildings Soho Square.*

II. As described.

After **15.** add—

PAGE 788.

15a. Miss Williams.

H. L., in oval frame, directed and facing in profile to left, hair high, dressed at back with veil and pearls, muslin kerchief. Under, *H Kingsbury pinxt et fecit. Miss Williams. London Pubd 20th July 1779 by W Humphrey Price 1/6.* H. $10\frac{2}{8}$; Sub. 9; W. $7\frac{3}{4}$; O. D. H. $5\frac{1}{8}$; W. 4.

See Bromley, note, p. 447.

15b. Girl and pigeons. HOPPNER.

T. Q. L., a young girl, sitting under rocks, directed slightly to left, looking to front, cap, frock, hands on basket on lap containing young pigeons. Under, *Painted by J Hoppner. Engraved by H. Kingsbury. Girl and Pigeons. London Pubd Novr 15 1784 by Jas Birchall No 473 Strand.* H. $14\frac{7}{8}$; Sub. $13\frac{1}{2}$; W. $10\frac{7}{8}$.

PAGE 797. Line 26, after "foregoing" add—She died, 1826.

PAGE 798. Line 10, to *Wroughton* prefix *Richard*.

PAGE 802. **15.** After description add—

I. Before inscription, in scratched letters, *H. D. Hamilton pinxt. R Laurie fecit London Printed for R Sayer as the Act directs 8 July 1772.*

II. As described.

PAGE 810. After **40.** add—

40a. Lady. ID.

H. L., in oval frame, directed to right, facing and looking to front, very large headdress. Under, *Robt Dighton pinxit. R Laurie fecit. London Printed for R Sayer & J Bennett No 53 Fleet Street 26 Feby 1778, as the Act directs.* Same size as foregoing.

40b. Genteel Amusement. ID.

W. L.'s., in circular frame, lady sitting at embroidery in drawing-room, child playing at her feet, turned towards gentleman who is standing with his right elbow on back of her chair, holding flute, left hand on music-stand. Under, *Robt Dighton pinxit. R Laurie fecit. Genteel Amusement. London Printed for R Sayer & J Bennett No 53 Fleet Street & J Smith No 35 Cheapside, as the Act directs 15th Decemr 1777.* H. 10; Sub. $8\frac{3}{4}$; W. $7\frac{3}{8}$; D. $7\frac{1}{4}$.

PAGE 818. **17.** After description add—

I. As described.

II. Plate cut $4\frac{5}{8}$ at top, and altered to suit representation of the under portraits by themselves.

PAGE 821. After **30.** add—

31. Cleopatra. SILVIES.

W. L., seated, looking upwards, hair in curls, eardrops and necklet, loose robe, right elbow on table to left on which are flowers, left hand applying asp to breast, palace in distance. Under, *Silvies pinx. B Lens fe. Cleopatra. Sold by B Lens between Bridewell bridge & Fleet bridge in Blackfriars.* H. $13\frac{1}{2}$; Sub. $13\frac{1}{4}$; W. 10.

PAGE 842. **18.** After description add—

I. As described.

II. Address erased.

19. After II. add—

III. Name of personage erased; instead, *Dean Swift*.

24. After II. add—

PAGE 844.

III. Retouched, *Sold* — & in address erased, *Sold* engraved again before "*by J McArdell*;" to left, *Cape Breton taken 1758*; to right, *Five French Ships of the Line taken & burnt 1759*.

Dele lines 21, 22, final portion of 23, "with inscription"—"altered to."

27 After description add—

PAGE 845.

I. Before any inscription, uncleared edge.

II. As described.

35. Under heading add—

PAGE 848.

W. L., standing, directed towards left, facing and looking to front, wig, long fringed vest, robes, collar, right hand holding scroll lettered, *The Charge of the Fury of the Market of the City of Dublin 1753. John Bannerman Foreman, Thomas Hall, Mr French, Thomas Sillcock*, left hand on hip, mace and sword on table to left, curtain to right. Under, in centre arms, motto, DOMINUS PROVIDEBIT *R Hunter Pinx. I McArdell Fecit. The Right Honble Sr Charles Burton Knt Lord Mayor of the City of Dublin 1753, And one of ye Representatives in Parliament for ye said City. This Plate is most Humbly Dedicated to his Lordship & ye Citizens of ye said City by their Obedient Servt Thomas Sillcock.* H. 19 $\frac{7}{8}$; Sub. 18 $\frac{1}{2}$; W. 13 $\frac{7}{8}$. Joly Coll.

45. After I. add—

PAGE 852.

Ia. Before price.

After II. add—

IIa. Retouched.

53. After description add—

PAGE 855.

aI. Before inscription, uncleared edge. Fitzwilliam Coll.

Line 11, for "County," read "Country."

69. After I. add—

PAGE 861.

Ia. Under, *Reubens pinx McArdell sculp. Reubens Wife. Sold by E Fisher at the Golden Head in Leicester Square and Ryland & Bryer at the Kings Arms in Cornhill London.*

II. For " $\frac{1}{4}$," read " $\frac{1}{8}$."

PAGE 865. II. Line 3, for "address altered," read "address erased; instead, *Published by R Bremner at his Music Shop, facing Somerset House Strand Novr 17th 1777.*

83. Line 7, for "187," read "185."

PAGE 867. **87.** Line 2, after "background" insert "representing the Radcliffe Library."

88. After description add—

aI. Before engraved lettering on plan, in scratched letters, "*A Plan of the Radcliffe Library,*" and before price.

PAGE 873. **103.** After I. add—

Ia. Retouched. At bottom, *Sold by Robt Sayer Printseller near Serjeants Inn, Fleet Street.*

PAGE 874. **106.** Line 4. This "castle" is stated to represent the ramparts and gate of Portsmouth looking towards Southsea Common, on which the group is about to emerge.

PAGE 875. **108.** After II. add—

III. Reworked.

PAGE 879. **120.** After II. add—

III. Over price, 63.

IV. Reworked, 63 almost obliterated.

121. After II. add—

IIa. "5" erased, but before Laurie's address.

PAGE 882. **129.** After II. add—

III. With Fisher's address, as on No. 91.

PAGE 883. **130.** After I. add—

Ia. Before inscription. Fitzwilliam Coll.

Line 8, for Martinique, read Martinique.

PAGE 884. **135.** After heading add—

Full T. Q. L., sitting, directed to right, facing towards and looking to front, large dark wig, bands, dark coat, peak on chin, right hand holding pen, left hand on large open book, with Hebrew characters, on table to right, on which lie other books, one lettered, *Noticcas*

another *Passalogia*, inkstand and globe, curtain in background to left, bookcase to right. Under, in centre, four lines in Hebrew. *David Estevens pinxt. I McArdell Fecit. David Netto M.D. & Mathe maticus Synagogæ Judæorum Lusitanensium Londinensis Doctor Rabbinicus, ob 1727. Padua, quem Coluit, Medicum Newtonius Astris Fert Socium, Hæbreis Gloria Netto Fuit.* H. 16 $\frac{3}{8}$; Sub. 15 $\frac{1}{4}$; W. 11 $\frac{5}{8}$. One known.

40. After description add—

PAGE 886.

aI. Before inscription.

143. Dele two lines after description, being states I. and II.; instead— PAGE 887.

I. Before inscription. Standly Sale.

II. As described.

After III. add—

IV. Reworked, inscription without address, and price re-engraved. nearly in facsimile of II.

V. Modern.

145. After I. add—

PAGE 888.

Ia. As described, at bottom to right, in scratched letters, *Publish'd March 25th 1762.*

148. After description add—

PAGE 889.

I. Before inscription.

II. As described.

170. Line 5, for I. read II.

PAGE 897.

176. I. Dele lines 1, 2, 3, "The lettering — plate."

PAGE 899.

After I. add—

Ia. Before titles of personage and address, as in II., inscribed, *The Honourable Coll Tounshend Sold by Js McArdell at the Golden Head in Covent Garden. Pr 5s.*

180. After II. add—

PAGE 901.

III. Entirely reworked, face altered, cuff made smaller, ship to right altered to squadron in line, inscription erased.

IV. Inscribed, *Sir Charles Hardy Admiral of the White Squadron and Commander of the Grand British Fleet. London Printed for R. Sayer & J. Bennett, Map & Printsellers No 53 Fleet Street, as the Act directs 18th Novr 1779.*

PAGE 903. **187.** Add—

Possibly the Andrew Wilkinson who was Storekeeper of the Ordnance in the Tower in 1774.

PAGE 904. **188.** After description add—

I. As described.

II. Modern.

190. Line 3, After “fecit” add—*Health* (4 verses). *Would — air London Printed for John Bowles at the Black Horse in Cornhill.*

PAGE 906. **199.** After description add—

I. Before inscription.

II. As described.

III. Inscription erased.

PAGE 909. **1.** After II. add—

III. Address erased; instead, *Pub as the Act directs for the Proprietor, & to be had at Messrs Colnaghi & Co No 132 Pall Mall.*

PAGE 911. **1.** After III. add—

IV. At bottom, *Pubd May 25 1814 by Abm Wivell 57 Gt Portland Street.*

PAGE 912. **2.** After description add—

I. Inscription in scratched letters.

II. As described.

PAGE 918. **6.** After I. add—

Ia. At bottom, in corner to right, in very small scratched letters *D. Martin.* Fitzwilliam Coll.

PAGE 919. MAUCOURT. After line 5 add—

1. Expulsion of Jesuits.

W. L., standing, group of six priests and four soldiers, in distance to right two priests on vehicle attended by a soldier, behind a house with figures at windows. Under, *C. Maucourt pinxit et fecit. The Expulsion of the Jesuits from Spain. Published according to Act of Parliament Novr 18, 1767. And Sold by J. Boydell Engraver in Cheapside, London.* W. 26; H. 19 $\frac{3}{8}$; Sub. 18 $\frac{1}{2}$.

Several of these faces are so true to life, although with a tinge of caricature which was not, perhaps, intended, that in all probability they are portraits.

Before “Mirth and Friendship” prefix **2.**

Line 5, add—In Tyssen Sale Catalogue, p. 93. Banfield the Giant PAGE 920. and Coan the Dwarf.

Line 23, add—William Nowell, Master of the Jerusalem Tavern, Clerkenwell; died 22nd Sept., 1761.

J. MEERS is known by the following:—

(Mrs. **Yates**). PARKINSON.

H. L. in oval frame, directed and facing towards left, head leaning on right arm, as acting Jane Shore. Under, in scratched letters, *T Parkinson Pinxt. I. Boydell excudit. London Printed for J Boydell Cheapside & Published as the Act directs Novr 15th 1776.*
H. 10; Sub. $8\frac{1}{2}$; W. $7\frac{5}{8}$; O. D. H. 6; W. 5.

I. As described.

II. Under subject to right, *J Meers fecit.*

See page 202.

Line 27, for *Bromly* read *Bromley*.

After **3** add—

PAGE 922.

3a. Count **Bonneval**. SCHRUDER.

H. L. similar, in reverse direction to print of Sturges, by Kyte (see page 793), and same dimensions. Under, *C Schruder pinxit Andw Miller Fecit Dublin 1744. Count Bonaval. Sold by J Orpin and P Smith in Crane Lane Dublin.*

Claude Alexander, Comte de Bonneval, was born in 1675; served France both in Navy and Army; in 1706 went over to the Emperor, and held command under Prince Eugene, but having insulted him in 1720, went to Turkey, assumed the turban, and was named Achmet Pasha. He died 22 March, 1747. His romantic memoirs were published. The print has not any real claim to be considered a likeness.

8. After description add—

PAGE 923.

I. Before inscription. One known.

II. As described.

Line 13, add—In an advertisement by Ford, in 1748, he states that PAGE 924. it is in preparation, and the preceding and other prints are mentioned as completed and for sale.

13. For Id. **Murray** read **Id** Murray.

PAGE 925.

PAGE 927. **21.** After description add—

I. Before *Ford fecit* was altered to *Miller fecit*, and before address, *Sold by Mich Ford Painter & Printseller on Cork Hill* was erased, and replaced by that of Bowles. Joly Coll.

II. As described.

After **22** add—

22a. George Frederick **Handel.** HUDSON.

T. Q. L., sitting, similar in same direction to print by J. Faber, Jun, No. 175a. Under, *Thos. Hudson Pinxit London 1748. Andrew Miller Fecit Dublin, 1749. George Frederick Handel. Sold by Andrew Miller on Hog Hill.* H. 14; Sub. 12; W. 9 $\frac{7}{8}$; Sub. 9 $\frac{3}{4}$. One known. Not mentioned by Bromley.

See page 175. Handel was well known in Dublin, where the "Messiah" was first produced.

PAGE 929. **28.** Add—He died 9th Jan., 1759.

PAGE 932. Line 5, for land read hand.

PAGE 935. **48.** Line 4, after *Dublin* add—*This Plate is most Humbly Dedicated to the Right Honble the Lord Mayor Aldermen Sheriffs and Commons of the said City of Dublin by their most Obedient Humble Servt Thos Sillcock. Published and Sold by Thos Sillcock in Nicholas Street opposite the Tholfel.*

PAGE 938. **57.** After description add—

I. As described.

II. At bottom, *Printed for & Sold by H Overton at the White Horse without Newgate London.*

58. Line 10, for then read there.

PAGE 940. After **61** add—

61a. **Id.** **ID.**

H. L., in oval frame, directed towards left, facing towards and looking to front, wig, on frame, *King William the III^d.* Under, in scroll, the obelisk and crossing of the Boyne, to right, *Vindex Libertatum Britanniae et Hiberniae*, at bottom, *G Kneller ad vivum pinxit. Sold by Andrew Miller Engraver on Hog Hill and P Smith in Crane Lane. Andrew Miller fecit Dublin, 1746.* H. 14 $\frac{1}{4}$; Sub. 14; W. 9 $\frac{7}{8}$ O. D. H. 6 $\frac{3}{4}$; W. 6.

ADDITIONS AND CORRECTIONS.

Additional prints, or additional states of prints, coming between numbers already given, are numbered by adding letters "a," "b," &c., to the number of the next preceding print or state, as **3a.**, IIa. Should these additions come in before the first number or state, the *a* is prefixed, as **aI.**, aI.

4. After I add— PAGE 944.

Ia. Inscribed in scratched letters, *G. Grignion Junr Pinxt. J Murphy Sculpt. Pubd Feby 14th 1780 by J Boydell Engraver Cheapside London.* Fitzwilliam Coll.

6. After description add— PAGE 945.

aI. Before separate plate. Fitzwilliam Coll.

8. After description add— PAGE 946.

I. Before inscription.

II. As described.

13. After II. add— PAGE 948.

III. Address erased; instead, *Pubd as the Act directs Decr 10th 1796 by J Jones No 74 Great Portland Street Marylebone.*

14. Add—See page 583*.

16. Line 1, for "right" read "left."

16. After II. add— PAGE 949.

IIa. With motto, in scratched letters, *Titian Pinxit. John Murphy sculpsit, Publish'd Decr 1st 1778 by John Boydell Engraver in Cheapside London.* Fitzwilliam Coll.

PAGE 955. After **4** add—**4a. Id.**

Short H. L., directed to left, facing towards and looking to front, long hair, but bald on top of head, moustache, cloak, on wall behind to left sketch of heads, to right palette. Under, *Egbertus Hems-kirck Pictoria Pinxit. Sold by I Oliver at the Eagle and Child on ludd gate hill.* H. $8\frac{7}{8}$; Sub. $8\frac{1}{8}$; W. $6\frac{7}{8}$. Two known.

PAGE 956. **8.** Line 5, for W. $4\frac{3}{4}$ read W. $7\frac{3}{4}$. Add—

aI. Before inscription.

After Oliver add—

ORME was the name of at least three different engravers practising in London towards the close of the last century. They worked chiefly in the dot manner; but from the following, one of them would appear to have essayed mezzotinto:—

Beilby **Porteus.** M. BROWN.

H. L., directed slightly to right, facing and looking towards left, wig, robes. Under, in centre shield, *Painted by M Brown Esqr Engraved by E Orme Junr. The Right Reverend Beilby Porteus, D.D. Lord Bishop of London. Sold & Published June 1 1795 by E Orme No 14 Old Bond Street London.* H. $14\frac{7}{8}$; Sub. 13; W. $10\frac{3}{8}$.

Born in York, 1731; educated at Cambridge; Chaplain to Archbishop Secker; Bishop of Chester, 1776; translated to London in 1787; he died 14th May, 1809.

PAGE 957. After **2** add—**2a George III.** PARKER.

W. L., female figure standing, holding in hands medallion bust of George III. directed to right, genius to left, to right altar and serpent. Under, in scratched letters *J Parker pinxit. T Park Fecit. The Triumph of Hygiæa. From a Transparency on the happy Recovery of the King, March the 10th, 1789 Exhibited at Lord Howard de Walden's. To Whom this Plate is most respectfully inscribed by his Lordships much obliged and obedient humble Servant Joseph Parker.* H. $14\frac{1}{2}$; Sub. $12\frac{3}{8}$; W. $9\frac{1}{2}$; Sub. $8\frac{5}{8}$.

PAGE 960. After **9** add—**10.** Philander. COSSE.

H. L., in oval frame, directed towards front, facing and looking towards right, cap and feathers, collar, left hand raised. Under, *J*

L. Cofse delint. T. Park Sculpt. Philander (4 verses) *What — joy. Dr Young. Pubd Janry 1 1790 by T Park Margaret Street Westminster.* H. 10; Sub. $7\frac{3}{4}$; W. 7; O. D. H. $6\frac{1}{4}$; W. $5\frac{1}{8}$.

11. The Mousetrap. HUCK.

H. Ls., Lady and four children, with mousetrap and two cats. Under, *Drawn by J Gerhard Huck of Dusseldorf. Engraved by Thomas Park. The Mouse Trap. London Published by T Park No 106 Pall Mall May 11th 1786. Le Vend chez les Freres Huck, a Dusseldorf en Allemagne.* W. 24; H. $20\frac{1}{2}$; Sub. 20.

12. Wood Pigeons. Drawing for King and Queen. Id.

Two plates of Lady and four children, same size as foregoing, the first published in January, the second in May, 1789, by T. Park, Margaret-street, Westminster.

For companion prints see page 597.

Line 14 add—See page 1613.

PAGE 961.

To Peale, line 7, add—He died at Philadelphia, 22 Feb., 1827. PAGE 963.
At bottom add—

The following are described in Baker's Engraved Portraits of Washington, and are inserted to show that Peale engraved other portraits than the foregoing:—

George **Washington.**

Short H. L., in oval frame, profile to right, uniform. In border, *His Excell G Washington Esqr Late Commander in Chief of the Armies of the United States of America.* Under, *Painted & Engraved by C. W. Peale 1787.* H. $7\frac{1}{2}$; W. $5\frac{3}{4}$.

I. Before inscription.

II. As described.

III. Inscription in border altered to *His Excel G Washington Esq L.L.D. Late Commander in Chief of the Armies of the U S of America & President of the Convention of 1787.*

Id.

Full H. L., standing, uniform, right hand on field piece to left, left hand on hip holding hat, in distance to right Nassau Hall, Princeton, to left flag with thirteen stars and groom with horse. Under, *His Excellency George Washington Esquire, Commander in Chief of the*

Federal Army. Chas Willson Peale pinxt et fecit. This Plate is Humbly Inscribed to the Honorable the Congress of the United States of America. By their Obedient Servant Chas Willson Peale. H. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

PAGE 966. **2.** After description add—

Appointed assistant of Rev H. Caner in 1747, died in Boston, 20th August, 1755.

3. After heading add—

H. L., in oval frame, directed to front, wig, bands, groom. Under, *Mather Byles A.M et V.D.M. Ecclesiæ apud Bostorum Nov-Anglorum Pastor. P. Pelham ad vivum pinx et fecit. H. 6 $\frac{1}{2}$; Sub. 5 $\frac{1}{2}$; W. 4 $\frac{1}{2}$.*

Born in Boston, March 26, 1706. His mother was Elizabeth daughter of Rev. Increase Mather; graduated at Harvard, 1725; D.D., Aberdeen, 1765. He was a loyalist, and was dismissed from his parish, but remained unmolested, and died 5th July, 1788. His son, of the same name, was an Episcopalian minister, and died at St. Johns in 1814.

4. To heading add—SMIBERT. After heading add—

H. L., in panelled oval, directed slightly to right, wig, bands, gown. Under, *The Reverend Henry Caner A.M. Minister of Kings Chapel, Boston. J Smibert Pinx. P. Pelham fecit 1750. Sold by P Pelham, Boston. H. 13 $\frac{3}{4}$; Sub. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{1}{2}$.*

Line 2, for Yule read Yale.

PAGE 969. **11.** To heading add, SMIBERT. After heading add—

H. L., in oval, panelled corners, directed slightly to left, wig, bands, gown. Under, *J Smibert Pinx. P. Pelham fecit. The Reverend Mr William Cooper of Boston in New England. Æ 50, 1743. Printed for and Sold by Stephen Whiting at ye Rose & Crown in Union Street Boston. H. ; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{5}{8}$.*

12. Line 6, after "Yale College, 1719-22," add—On resigning which he went to England, was there ordained, and returned to Boston where he was rector of Christ Church for 42 years.

PAGE 970. **15.** Line 3, for CHANGER read CHANGE; line 5, for *Bafset* read *Bafsett*; line 6, for *Lieut* read *Lieutnt*; line 8, for *Majties* read *Majes*; line 10, after *Fecit* read 1725.

24. Dele heading and four following lines ; instead—

PAGE 974.

William **Hooper**.

H. L., in oval frame, with panelled corners, directed to front, facing slightly to left, wig, bands, gown. Under, *The Reverend William Hooper, A.M. Minister of Trinity Church, Boston, N. E. P Pelham pinx et fecit, 1750. Sold by P Pelham in Boston.* H. 13 $\frac{3}{4}$; Sub 9 $\frac{5}{8}$; O. D. H. 11 $\frac{1}{2}$.

Native of Scotland, minister of a congregational church in Boston, 1737 to 1746, when he became an episcopalian, and was appointed as above. He died 14th April 1767. He published in 1742 "The Apostles neither Impostors or Enthusiasts."

36. Line 2, for *Struufs* read *Straufs*.

PAGE 978.

For 879 read 979.

PAGE 979.

1. I. Line 2; after *Novr 26th* read 1770.

3. I. Add, in scratched letters, *Chamberlin Pinxt J Boydell Ext W Pether fecit 1767.* Fitzwilliam Coll. PAGE 980

12. Line 5, for *R* read *Robt*.

PAGE 982.

19. After description add—

PAGE 984.

I. As described.

II. or a copy, *Panther* instead of *Pether*; instead of address, *Printed for Robt Sayer Printfeller in Fleet Street, 18*

22. After description add—

PAGE 985.

I. Before inscription under subject. Fitzwilliam Coll.

II. As described.

23. After description add—

I. Before inscription, Fitzwilliam Coll.

II. As described.

38. After I. add—

Ia. In scratched letters, *Rembrandt pinxt. Jos Boydell Ext. W Pether fecit 1764.* Fitzwilliam Coll. PAGE 991.

39. At bottom add—

See Gilpin's criticism on this work at p. 141 of his "Essay on Prints," 1792.

PAGE 1001. **6.** After description add—

- I. Before inscription, Brit : Mus.
- II. As described.
- III. Plate worn down.

PAGE 1003. After **10** add—

On an impression of Blooteling's small print of William P rince of Orange (see page 68*) is written *F Place fecit*, and there is a corresponding print of the Princess of Orange, each H. $4\frac{5}{8}$; Sub. $4\frac{1}{4}$; W. $3\frac{5}{8}$; O. D. H. $4\frac{1}{8}$; W. $3\frac{1}{2}$.

PAGE 1006. PRESTON, line 2, after "Gibralter" add—"He is said to have died in 1759.

PAGE 1011. **9.** Line 2., for "*Corbutt*" read "*Corbett*." After **9** add—

9a.

Id.

Similar, directed to right. Under, *C Corbutt fecit. Mrs Brooks. Printed for Robt Sayer at No 53 in Fleet Street. H. 6; Sub. $5\frac{3}{4}$; W. $4\frac{1}{2}$.*

PAGE 1012. **13.** After description add—"He died 8th July, 1753."

PAGE 1013. **20.** Line 3, for *Dan* read *Dom*.

PAGE 1016. After **29** add—

29a.

Miss **Fordyce.**

REYNOLDS.

Similar to foregoing, facing towards left. Under, *J Reynolds pinxt. Ph Corbutt fecit. Miss Fordyce. Printed for R Sayer Map & Printfeller in Fleet Street. H. 6; Sub $5\frac{1}{4}$; W. $4\frac{1}{2}$.*

- I. Before Sayer's address.
- II. As described.

PAGE 1017. **33.** After description add—

- I. As described.
- II. Date erased.

35. After description add—

- I. As described—
- II. Retouched

38. Line 1, after "59" add, "bouquet at bosom." After description PAGE 1018.
add—

I. As described.

II. Address after "*Fanseller*" erased; instead, *Skinner Row*.

39. After description add—

I. As described.

II. Address altered to *No 53 Fleet Street*; in corner, 56.

51. Line 4, for *Lennox* read *Lenox*.

PAGE 1021.

56. Line 5, for *C Bakewell* read *E Bakewell*.

PAGE 1022.

73. Line 1, add—directed towards right. Under, *L Sen delint. C* PAGE 1026.
Corbett fecit. Monsr De Voltaire, 65.

After **79** add—

PAGE 1027.

79a.

Id.

W. L., on horseback, directed to right, looking to front, sword in right hand, attendants on horseback to left, view of river and battle to right. Under, *R Purcelle fecit. King William the third of Glorious Memory with a view of the Army Crossing the Boyne. W. 15½; H. ; Sub. 10½.*

84. After line 5 add—

PAGE 1028.

Spring. Directed towards right, looking to front, tying up flowers from basket before her.

Summer. Directed towards left, facing to front, fan in right hand.

86. After line 4 add—

Spring. Directed towards right, arranging flowers across vase.

After line 6 add—

Winter. Directed towards left, looking to front, vase in niche to right, cottage covered with snow in distance to left.

After **94** add—

PAGE 1030.

Purcell also executed a head in profile to right, inscribed, *This Print of our Saviour Is done from a painting in the Bodleian Library.*

PAGE 1032. **2.** Heading, for "Man in hat" read "Nicholas **Berghem.**" (See Smith's Catalogue Rembrandt, No 282, page 104.)

PAGE 1043. **10.** After description add—

I. As described.

II. Modern, address and price erased; instead, *Published 20th Octr 1820 by Richd H Laurie No 53 Fleet Street London, 68.*

PAGE 1048. **6.** After description add.

aI. Uncleared edge, traces of artists' names in scratched letters, and publication on *14th Decr.* At bottom, Jacks address, in which read *Sash* instead of *Sack*. Fitzwilliam Coll. On print in MS., James Hustler of Acklam, Yorkshire.

PAGE 1049. **8.** After description add—

I. Before inscription, on a print in this state is written Miss Mathew Baroness Silverhelm.

II. As described.

PAGE 1051. **1.** (Charles Handasyde.) after description add—

I. Before plate was cut down to oval, portions of faces and figures engraved round, similar to the modern "remarks" on prints. H. $4\frac{7}{8}$; W. $4\frac{1}{8}$.

II. As described.

After **3** add—

4. Man's head.

Head in profile to right. H. 3; W. $2\frac{3}{8}$.

PAGE 1052. Line 2, after "America" add, "where he went to in 1796. He died at New York, 6th Feb., 1811, aged about 60.

PAGE 1060. Line 10, for page 819 read page 471.

20. After line 10 add—His descendant and heiress married, in 1784, Brooke Forester, Esq., whose grandson was created, in 1821, Baron Forester of Willey Park.

3. After description add—

PAGE 1062.

I. As described.

II. Retouched by G. White.

10. After description add—

PAGE 1065.

I. As described.

II. Address erased.

12. After description add—

I. As described.

II. Inscription erased; instead, *Innocence*. 4 verses. *Virtue — arrows were.*

31. After I add—

PAGE 1074.

Ia. At bottom, *Sold by I Smith at Exeter Exchange in ye Strand, 1719.*

After **31** add—**31a.** **Caroline**, Queen of George II. KNELLER.

H. L., similar in same direction to II. of print by John Smith, No. 268. Under, *Serenissima et Potentissima Carolina Dei Gra. Mag. Brit. Fran. et Hiber Regina. G. Kneller Barons, pinx. I Simon fecit.* Date, 1727, nearly obliterated. H. 13 $\frac{3}{4}$; Sub. 12; W. 9 $\frac{3}{4}$.

40. After I add—

PAGE 1077.

Ia. Before Bowles' address, instead, *Sold by E Cooper at the 3 Pigeons in Bedford St.*

56. After description add—

PAGE 1086.

I. As described.

II. Cooper's address erased; instead, *Printed and Sold by Thos Glass next ye Exchange Stairs in Cornhill London.*

70. After description add—

PAGE 1091.

I. As described.

II. Reworked, armour altered to robes, with collar and George, grounding at corners and inscription erased. Under, *George, by ye Grace of God King of Great Britain France & Ireland. Born ye 28 May 1660 (sic) I Simon fecit. Cum privilegio Regis. Sold by E Cooper at the 3 Pigeons in Bedford Street & H Overton at the White Horse without Newgate.*

PAGE 1092. **75.** After description add—

I. Before above inscription, instead, *His most Sacred Majesty King George, their Royal Highness's the Prince and Princess of Wales &c I Simon fec et excudt.*

II. As described.

76. Line 2, for *Georgo* read *George*.

After description add—

I. As described.

II. Retouched, inscription erased; instead, *J. Simon fecit. His Highness Prince George, Eldest Son to His Royal Highness Frederick Prince of Wales, born at Norfolk House in St James's Square May 24, 1738.*

PAGE 1095. **83.** After II. add—

III. At bottom, *Sold by Tho Bakewell next the Horn Tavern in Fleet Street*

84. After I add—

Ia. Simons address erased; instead, *Printed & Sold by John King at ye Globe in ye Poultry London.*

PAGE 1110. **124.** Line 9, add—On Strawberry Hill impression in MS. "Capn of train band. Coach painter."

PAGE 1112. **131.** II. Line 2 after *Sold by*, add—*Tim Jordan & Tho Bakewell at ye Golden Lion in.* Dele "remainder — state."

PAGE 1114. **135.** After description add—

I. As described.

II. Slightly retouched.

136. Heading, add—KNELLER.

PAGE 1116. **139.** After II. add—

III. At bottom, *Sold by S. Sympson in Catherine Street Strand.*

140. After II. add—

III. Inscription erased; instead, *The Right Honourable James*

Lord Viscount Stanhope of Mahon in the Island of Minorca, Baron Stanhope of Elvaston in the County of Derby, First Lord Commissioner of the Treasury, Chancellor of the Exchequer, and one of his Majtys most Honble Privy Council. G Kneller Baronet pinx. J Simon fecit. Sold by E Cooper at the 3 Peigons in Bedfor Street.

IV. Over Cooper's address, *Sold by H Overton & J Hool at the White Horse without Newgate.*

164. Line 11, add—See also page 1074*.

PAGE 1125.

After **175** add—

PAGE 1129.

175a. Companion. ID.

Group of five figures, T. Q. L., black boy in centre, lady with mask to left. Under, *Watteau Pinxt. J Simon fec et ex.* (8 verses.) *Past the delights —Spouse adorns.* Same dimensions as 175.

176. After I. add—

PAGE 1130.

Ia. After "*Bowles*" add, & *Son at ye Black Horse Cornhill.*

Biographical note, add—An impression has been met with having in MS. "Miss Howard of Hackney neese to Mr. Rudge of the Bank. 1731."

SIMSON, to line 4 add—See page 1092.* **76.** II.

3. After II. add—

PAGE 1134.

IIa. Before dates in following state with address of that state.

After **10** add—See page 21. **3.**

PAGE 1136.

17. After description add—

PAGE 1139.

I. Before Smith's name; instead, *Ipse fecit.* Caulfield's "Calceographiana," p. 150.

II. As described.

26. After description add—

PAGE 1143.

aI. Before inscription.

After II. add—

III. Plate cut at bottom to H. 13½.

- PAGE 1145. **29.** After description add—
aI. Before the words *to their Majtys*, after *Principall Painter*, were erased, and *in Ordniary to their Majtys* substituted. Three known.
- PAGE 1161. **74.** To heading add—HIGHMORE.
- PAGE 1169. **99.** After description add—
I. As described.
II. Inscription, *George — Sophia* erased; instead, *Georgius D: G: Magnæ Britannix Franciæ et Hiberniæ Rex, &c.* Date corrected to 1660.
- PAGE 1170. **100.** Heading, for HIRSEMAN read KNELLER.
- 103.** After description add—
I. As described.
II. Reworked, costume altered, crown on head, *His — &c* erased, instead, *Georgius Secundus D. G. Mag. Britannix Franciæ et Hiberniæ Rex &c. Brun et Lunen Dux S. R. J. Arch Thesau, et Princeps Elector &c. Inauguratus XI die Octobris 1727.* dates 1716, 1717 erased.
- PAGE 1179. **127.** Line 2, after “collar” add—Similar to print by Sherwin No 13. See page 1059.
After I. add—
Ia. Before Smith and Cooper’s names to right *P. Tempest ex.*
- PAGE 1180. **130.** After description add—
aI. Before *I Smith fec :*
- PAGE 1183. **138.** After I. add—
Ia. Before *Lady Katherine Hide* was altered to *Lady Mary Hide*. Three known.
- PAGE 1184. **143.** For “V.” read “IV.”
- PAGE 1186. **147.** After II. add—
III. Cooper’s address erased; instead, *Sold by J Bowles at Mercers Hall Cheapside.*

- 148.** To line 17 add—"to which was prefixed a copy of this portrait by Vertue."
- 156.** After description add—PAGE 1190.
aI. Before inscription.
- 158.** Line 10, after "to it," add—An impression has been met with PAGE 1191.
dated in old MS. 1689.
- 169.** After description add—PAGE 1196.
aI. Before inscription.
- 176.** After description add—PAGE 1198.
I. Before inscription.
II. As described.
- 179.** Line 6, for *Privil* read *Privilegio*.PAGE 1199.
- 200.** After II., for "II." read "III."PAGE 1208.
- 202.** After I. add—PAGE 1209.
Ia. Before rework and before *I Smith ex*; instead, *I Savage ex*.
- 217.** To heading add—KNELLER.PAGE 1214.
- 220.** To heading add—KNELLER.PAGE 1215.
- For **355** read **255**.PAGE 1229.
- 259.** After description add—PAGE 1231.
aI. Before inscription.
- 278.** After description add—PAGE 1237.
aI. Before any inscription.
- 1.** After description add—PAGE 1243.
I. Inscription in scratched letters.
II. As described.

PAGE 1244. **4.** After description add—

I. Before inscription.

II. As described.

PAGE 1254. **30.** I. Add—*Publish'd March 5, 1778 by J R Smith No Batemans Buildings Soho Square & Wm Humphrey No 70 St Martins Lane London.*

PAGE 1257. **38.** After I add—

Ia. Before Birchall's address; instead, *London Publish'd Feby 16 1781 by J R Smith No 10 Batemans Buildings Soho.*

PAGE 1260. **43.** After II. add—

III. Much retouched, *Sr* altered to *Sir*.

44. After II. add—

IIa. Inscribed, *Gainsborough pinxt J. R. Smith fecit Mifs Coghlan London Publish'd Feby 20, 1772, by J. R. Smith & J Basnett Printseller at Bath.*

After **44** add—

44a.

Id.

ID.

H. L., in oval frame, attitude similar to foregoing, bodice, flowers at bosom. H. $15\frac{3}{8}$; Sub. $14\frac{1}{4}$; W. $11\frac{1}{4}$; O. D. H. $10\frac{3}{4}$; W. $9\frac{1}{4}$.

PAGE 1262. **49.** Line 14, for Bentick read Bentinck.

PAGE 1264. **54.** After description add—

I. Inscription in open letters, *May 1* instead of *May 7th*.

II. As described.

PAGE 1265. **57.** Line 9, after H. add $23\frac{7}{8}$; after Sub. $22\frac{1}{8}$.

PAGE 1266. **59.** After description add—

I. Before *Principal — Majesty*, titles of personage and Thompson's address; instead *The Rt Honble John Lord Eldon Ld Chief Justice of his Majestys Court of Common Pleas & one of his Majestys most Honble Privy Council. London Pub Decr 1 1800 by J R Smith 31 King Street Covent Garden.*

II. As described.

76. After description add—

PAGE 1273.

I. As described.

II. Modern.

80. After heading add—

PAGE 1274.

H. L., in oval frame, at top of which are quiver and doves, directed towards right, on tablet under frame, *Miss Hemet*. H. $4\frac{3}{4}$; W. 4; O. D. H. $2\frac{1}{8}$; W. $1\frac{3}{4}$.

Second daughter of Jacob Hemet (of New Bond-street, Dentist to her Majesty. He died of apoplexy, 22nd August, 1790.); married Saville Carey.

The reference by Lysons is to Jane Hemet, an actress in Covent Garden, who took the name of Lessingham, and was buried in Hampstead in 1783.

82. After II. add—

PAGE 1275.

Thomas Hibbert died in his 75th year, 25th May, 1819.

85. After II. add—

III. Under subject *Lord Sheffield*, address erased instead *Pubd 12th March 1779 by H Humphrey No 18 New Bond Street*.

87. After II. add—

PAGE 1276.

III. Hair altered, no earrings, *83 Oxford Street* erased; instead, *31 King Street, Covent Garden*.

90. After II. add—

PAGE 1277.

III. Address erased, and re-engraved, with addition of *& John Stockdale Bookseller Piccadilly*.

To last line add—Probably the print No. 155, which has been twice met with having Miss Johnston written upon it. PAGE 1279.

108. Line 5, for *St* read *Street*. After description add—

PAGE 1283.

I. As described.

II. Modern.

117. After description, for II. read I.

PAGE 1288.

PAGE 1292. **125.** Line 3, after Reynolds add—*P. R. A.* Line 6, for *Royall* read *Royal*. After description add—

I. Inscription in scratched letters, *Sr* instead of *Sir*.

II. As described.

After **125** for **125** read **126.**

After description add—

I. Before inscription.

II. As described:

PAGE 1295. **133.** Line 6, for *Torie* read *Torre*.

PAGE 1297. **139.** Line 4, for *Engraved* read *Engrav'd*.

III. For *Addres* read *Address*; after "instead" add *London*.

PAGE 1298. **142.** After I. add—

Ia. Before *John Boydell* — 1775. Fitzwilliam Coll.

PAGE 1301. **149.** Line 2, after "Under" add "in scratched letters."

After II. add—

III. Inscription engraved *Painted by Sr Joshua Reynolds, Engrav'd by J. R. Smith. The Rt Revd Fonn Shipley Bishop of St Asaph. Pubd 5 Feby 1777 by J. R. Smith Batemans Buildings Soho Square.*

PAGE 1303. **155.** Add—See under Johnston, page 1279.* It may be that both names are correct, one before, the other after marriage.

PAGE 1305. **161.** Line 4. After *J. R. Smith* add *No 83*.

PAGE 1308. **167.** III. line 1, for "artists' names" read "inscription," for "inscription," for "instead to right" read "and re-engraved in dotted letters except *Engraved—Smith* which is altered to"

IV. Line 2 after "left" add "painter's name erased," after **167** add

167a.

Id.

ID.

Similar to state II. of foregoing, but a different and probably earlier plate. Same dimensions.

I. As described.

II. Reworked, inscription erased, and in cursive letters *Painted by T Gainsborough Esq R.A. Engraved by John Raphael Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. His Royal Highness George Prince of Wales. London Publish'd Jan'y 1st 1785 by J R Smith No 83 Oxford Street.* It is possible this might be a third plate.

173. After description add—

PAGE 1310.

aI. Before any inscription.

After I. add—

Ia. Before address in following state, in scratched letters, *Pub 15 April 1777 by W Humphrey no 70 St Martins Lane.*

After **180.** add—

PAGE 1313.

180a. Venus. COSWAY.

W. L., directed towards front, facing and looking towards left, loosely draped, sitting in chariot drawn by doves across sea and clouds. Under, *Painted by R Cosway. Engraved by J. R. Smith, Venus. Publish'd 1st June 1774 by J. R. Smith No 4 Exeter Court Strand, & W Humphrey Printseller Gerrard Street Soho.* H. $8\frac{3}{8}$; Sub. $8\frac{3}{8}$; W. $6\frac{7}{8}$.

184. Line 11, before 14, add W.

After **184** add—

184a. Cymon and Iphigenia. ID.

W. L.'s, lady reclining on left, looking towards youth, who stands on right, his staff falling from his hand, trees in background. Under, *Painted by W Laurensen. Cymon & Iphigene. London Publish'd June 24 1784 by J. R. Smith No 83 Oxford Street.* Same dimensions.

184b. Sappho. E. MARTIN.

T. Q. L. in oval frame, sitting, directed towards left, facing towards front, looking downwards, veil, right hand holding lyre, left hand sprig. Under, *Painted by Elias Martin Engrav'd by J. R. Smith. Sappho. Pubd May 25 1778 by J. R. Smith No 10 Batemans Buildings Soho Square.* H. 10; Sub. 9; W. $7\frac{3}{4}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{3}{8}$.

PAGE 1316. **190.** After line 8 add—*See Canto 1st of the Triumphs of Temper by Mr Hayley London Publish'd Sept 28 1782 by J. R. Smith No 83 opposite the Pantheon Oxford Street.* Line 9, after H. add 19 $\frac{7}{8}$.

After **190** add—

190a. Caractacus. SMIRKE.

H. L. in oval, directed to right, facing towards and looking to front, right hand raised, manacles on wrist. Under, *R Smirk pxt J. R. Smith Sculpt. Caractacus. What if — foot stool. Vide Mason's Caractacus page 264. Publish'd Oct 7th 1775, by J. R. Smith No 10 Batemans Buildings Soho Square, and J Bradshaw James Street Covent Garden.* H. 14 $\frac{1}{8}$; Sub. 13; W. 10.

PAGE 1319. After **193** add—

193a. Painting.

W. L., a lady sitting, directed to left, looking into glass on table, and touching right cheek with rouge, maid behind towards right holding wide hat, ready to place it on mistress, oval frame in corners. H. 15 $\frac{3}{8}$; W. 12 $\frac{3}{4}$. Under, on separate plate, H. 2, *Painted & Engraved by J R Smith. Painting. Publish'd March 10th 1783 by J. R. Smith No 83 Oxford Street.*

PAGE 1320. **196.** After description add—

I. Before above address, at bottom, *London Publish'd June 4th 1783 by J. R. Smith No 83 Oxford Street.*

II. As described.

After **198** add—

198a. Lady. WILLISON.

H. L., directed towards left, facing and looking towards front, hair high, necklet, hands holding rabbit, which nibbles at flower in her bosom. Under, *Willson pinxt Smith fecit London Printed for Robt Sayer & J Bennett Map & Printfellers No 53 Fleet Street, as the Act directs 1st July 1775.* H. 14 $\frac{3}{4}$; Sub. 13 $\frac{3}{4}$; W. 10 $\frac{7}{8}$.

200. To line 5 add—"See under Young, page 1646.*"

PAGE 1321.

After line 5 add—

There are two prints, inscribed One from Proverbs, and companion, of a young man following a young woman, signed J. R. Smith, fecit, which may be early states of some of those described at pp. 1753-7.

The following print would indicate that there was a younger J. R. Smith:—

Crazy Jane. DRUMMOND.

W. L.'s, on left a young woman with dishevelled hair and dress, speaking to two ladies on right, with a little boy, who appears alarmed. Under, *Painted by S Drummond. Crazy Jane.*

*Say why, fair Maid in every feature
Are such signs of fear exprest
Can a wandering wretched Creature
With such Terrors fill thy breast.*

*London Engd & Pubd May 1 1802 by J. R. Smith Junr. No 30
Great Titchfield Street Mary le Bone. H. 21 $\frac{5}{8}$; Sub. 20 $\frac{1}{2}$; W. 14 $\frac{3}{4}$.*

William Smith, after line 5 add—"The following print would prove that he went to Paris, and published from the same address as Brookshaw.

Louis XVI. DE LORGE.

H. L., in oval frame, directed towards and facing in profile to left, sash, star. Under, in centre arms, *De Lorge Pinxit. William Smith Sculpsit. Louis XVI Roi de France et de Navarre. Né le 23 Aoust 1754 Marié le 16 May 1770 Roi le 10 May 1774. A Paris chez Haines rue de Tournon vis a vis l'Hotel de Nivernois chez le Bourrelrier au 1er sur la derriere. Haines excudit. Maillet Imprimixit. H. 15 $\frac{1}{4}$; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{7}{8}$; O. D. H. 10 $\frac{3}{4}$; W. 8 $\frac{1}{2}$.*

4. Heading, for (Rosamond) read Semiramis.

PAGE 1322.

Description, line 3, for *T* read *I*. After description add—

I. As described.

II. After artists' names, *Semiramis*.

Spicer, to line 3 add—"There is a print of a shepherdess asleep, entitled "*The Opportunity. Spicer fecit.*"

PAGE 1327. Dele **13**, heading, and following line. See No 33a.

PAGE 1332. **27**. After II. add—

III. Under subject, *J Reynolds Pinxt J Spilsbury Fecit* 10 altered to 28.

After **28** add—

28a. John **Locke**. KNELLER.

H. L., in oval frame, similar in same direction to print by J. Smith, No 157, page 1190, but more powerful in effect. Under, *Sr G Kneller Pinxt J Spilsbury Fecit Johannes Locke Ob A. D. 1704: Etat 72.* H. 13 $\frac{7}{8}$; Sub. 12; W. 10.

Not mentioned by Bromley.

29. After description add—

I. As described.

II. Address erased, instead, *Printed for Carington Bowles Map & printseller in St. Pauls Church Yard London.*

PAGE 1333. After **33** add—

33a. William **Pitt**. HOARE.

T. Q. L. similar in same direction to print by Houston, No. 92, page 679. Under, *London print'd by S Hooper 25 Ludgate Hill.* In centre arms, *W Hoare pinxt J Spilsbury Fecit The Right Honourable William Pitt Esqr One of His Majesties Principal Secretaries of State And one of His Majesties Most Honble Privy Council.* H. 14; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

Bromley mentions a state with Ryall's address, dated 1761.

PAGE 1335. After **41** add—

41a. Humorous Fiddler.

H. L., oval frame at corners, a young man, directed to left, facing and looking to front, hat and feather, playing a violin. Under, *The Humourous Fiddler London Printed for Spilsbury Engraver Map*

& *Printseller in Rufsell Court Covent Garden, July 25, 1767.*
H. 13; Sub. 11 $\frac{3}{8}$; W. 8 $\frac{7}{8}$

2. After I. add—

PAGE 1336.

Ia. With address of John and Carington Bowles.

3. After description add—

PAGE 1337.

I. Before writing on letter.

II. As described.

After **7** add—

7a. Id.

Bust to right, in oval frame, similar to print by Houston, No. 26, page 654. Under, *Done from the Coronation Medal by Charles Spooner. Charlotte Queen of Great Britain &c, &c, &c. London Printed for Robt Sayer Map & Printseller at the Golden Buck near Serjeants Inn in Fleet Street. Price 2sh.* H. 13; Sub. 11; W. 8 $\frac{3}{8}$; O. D. H. 8 $\frac{1}{4}$; W. 7 $\frac{3}{4}$.

13. Line 4, for W. 4 $\frac{1}{4}$ read W. 4 $\frac{1}{2}$.

PAGE 1338.

After description add—

I. As described.

II. Address erased, instead, *Printed for Robt Sayer printseller near Serjeants Inn Fleet Street.*

20. After description add—

PAGE 1341.

I. As described.

II. Address erased, instead, *Printed for John Bowles & Son at the Black Horse in Cornhill London.*

25. After description add—

PAGE 1342.

I Before retouch. Joly Coll.

II. Retouched, slight alteration in curtain and palette.

After **33** add—

PAGE 1344.

33a. Frederick of **Prussia.** SCHMEIDER.

Full H. L., standing, directed to left, facing to front, armour, right hand on baton, left under cloak, sash, star. Under, *Bernard Schmeider pinxt Spooner fecit. His present Majesty Cha: Frederick, King of Prussia, Grandson of Frederick the 1st and Son*

of Frederick William by Sophia Dorothea Sister to George the 11d King of Great Britain. London Printed for J Brooke Engraver facing Water Lane Fleet Street & Published according to Act of Parliament Novr 16th 1756. Price 1s 6d. H. 13; Sub. 11¼; W. 8⅞.

See page 129.

PAGE 1346. After **40.** add—

40a

Cleopatra.

NETSCHER.

W. L. sitting, applying asp to her breast, to left attendant weeping. Under *Netscher pinxt Spooner fecit. Cleopatra* 4 verses *By Love—Anthony had prefs'd.* London Printed for Jno Ryall, at ye Diall & 3 Crowns in Fleet Street. H. 14; Sub. 13⅞; W. 10.

This is similar to the celebrated line engraving by J. G. Wille, and bears comparison with it well.

PAGE 1348. **5.** After description add—

I. Inscription in scratched letters.

II. As described.

PAGE 1360. After **4** add—Henrietta Maria. See page 1179*.

PAGE 1363. **2.** After description add—

I. Before inscription. Unfinished.

II. As described.

PAGE 1364. Line 1, after *fect* add, *Miss W***** The Modern Lucretia. Printed for J Williams, Bookseller, in Fleet Street, London. Price 1s 6d.*

PAGE 1370. **15.** After description add—

I. As described.

II. Reworked; curls at right side of head effaced, apparently for the purpose of altering the plate.

PAGE 1371. **16.** After description add—

I. Before inscription.

II. As described.

17. After III. add—

IV. Inscription erased, altered with riband and order of Elephant. Possibly changed to represent George of Denmark when the latter was the accepted and George of Hanover the rejected suitor of the Princess Anne.

- 31.** To heading add—LELY. PAGE 1375.
- 33.** After II. add— PAGE 1376.
 III. Retouched.
- 10.** After description add— PAGE 1385.
 Nichols describes an earlier state, with Hogarth and Townley's names in small letter, and with *price 5s* in corner.
- After **16** add— PAGE 1388.
16a. Pascal **Paoli.** COSWAY.
 Inscribed, *R. Cosway R. A. del. Engraved by Charles Townley. Gen. De Paoli. Publ'd March 30th 1784. by C Townley Arlington Street. Piccadilly.*
- 20.** After line 8 add—"of Great Queen Street Lincolns Inn Fields. PAGE 1389.
 The plate was published by subscription.
- 24.** Line 4, for *at* read *in*. PAGE 1390.
- 27.** After description add— PAGE 1391.
 I. Before *Ƴ Flight* was altered to *C Townley* (see page 510*).
 II. As described.
 III. Address after *directs* erased, instead, *by Ƴ Nichols & Co Red Lion Square.*
- After Tromp add— PAGE 1394.
 THOMAS TROTTER was a native of London ; apprenticed to a calico printer, but having a taste for drawing, tried engraving, and produced some good portraits. He died in 1803. The following portrait of his nephew appears to be an endeavour to print mezzotinto in colours (see Introduction, Part VII.). It is noted in MS., "unsuccessful attempt, unique."
- (Richard **Trotter.**)
- Young boy, directed in profile to left, long hair, open collar.
 H. $5\frac{1}{2}$; W. $4\frac{1}{8}$.
- Before Catherine Clive prefix **2.** PAGE 1397.
- Van Hæcken, line 9, for *Sins* read *Senses*. See No. 24. PAGE 1407.

- PAGE 1409. **7.** After description add.
 I. Before artists' names.
 II. As described.

PAGE 1415. After **22** add—

23. Lady with Fan. ID.

T. Q. L., standing, directed slightly to left, facing and looking to front, cap, low dress, left hand holding fan kept open by right, fountain and gardens in distance to left. Under, *Jos Vanhaecken Pinx. Alex Vanhaecken Fecit* (8 verses) *Her lively looks a sprightly mind disclose — Look on her face and you'll forget them all Sold by Alex Vanhaecken the corner of little Queen Street in Holborn* H. $13\frac{3}{4}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$. Brit: Mus.

24. Senses. AMICONI.

Set of five prints of Females. H. L. Under each, *Amiconi Pinxt Alex Van Haecken fecit.* Name of sense. *Publish'd according to Act of Parliament by T Jeffreys in the Strand & W Herbert on London Bridge.* H. 14; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$. Brit: Mus.

PAGE 1416. **1.** Line 5, for *Pinxt* read *Pinxit*.

PAGE 1417. **3.** Line 2, for *Se* read *St*.

PAGE 1419. After **9** add—An impression has been met with having monogram in subject at bottom to left. This may be an earlier state.

PAGE 1423. **5.** After description add—

- I. As described.
 II. Inscription erased; instead, *James II. by the Grace of God. King of England Scotland France and Ireland etc.*

PAGE 1424. After line 13 add—

- I. Before inscription. On the only impression met with is written G. Vertue.
 II. As described.

PAGE 1426. After **7** add—

7a. Id. ID.

H. L., in oval, directed slightly to left, looking to front, hair in curls on left shoulder, loose dress. Under, *The Duchess of Grafton. W. Vincent fe et ex.* H. $6\frac{1}{8}$; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

ADDITIONS AND CORRECTIONS.

Additional prints, or additional states of prints, coming between numbers already given, are numbered by adding letters "a," "b," &c., to the number of the next preceding print or state, as **3a**, IIa. Should these additions come in before the first number or state, the *a* is prefixed, as **aI**, aI.

Line 30, dele "probably," after "different" add—(See page 167, PAGE 1429. where his name is given as John.)

After line 32 add—

A catalogue has been met with of a sale at Sotheby's, on 29th November, 1822, of the "Mezzotinto Plates by Mr. Walker, Engraver to the Emperor Alexander, together with the remaining impressions of the copperplates which were lost."

The plates sold were Nos. 1 ; 9 ; 16 ; which were "never before published," 14 ; 15 ; Elizabeth, Empress of Russia, after Kugelkin and Atkinson ; Empress Catherine, after Lampi ; Marshal Souvaroff ; the Entombment, after Spada ; Cleobis and Bito ; and Death of Lord Nelson, after Atkinson.

The plates noted as lost were Nos. 6 ; 12 ; 19 ; 20 ; 25 ; Female after Titian ; Prince Kouraklin and Countess Samoiloff, after Mad. Le Brun ; Altesti, Count Stroganoff, and Prince Osupoff, after Lampi ; Sleeping Boy, after Guido ; Count Sievers, after Kugelkin ; Grand Dukes and Duchesses (medallion) ; Baptism of Olga and Archbishop of Cherson, after Ackimoff ; Count Soltikoff, after Roslin ; Prince Laponkin, after Borovikoffski ; Count Sheremitoff, after Chateaubourg ; Holy Family, after Van Orte ; Card Players, after Rombouts ; Holy Family, after Battoni ; Peter's Denial, after Valentin ; Infant Hercules, after Reynolds ; Jephtha's Vow, after Mignard ; and Conversation, after Verkoyelle.

AAAA

PAGE 1435. After **15** add—

15a. Empress Catherine of **Russia.** SCHEBANOFF.

H. L., in square border, directed towards left, facing towards and looking to front, fur cap with tassel, lace collar, military coat, decorated with orders and braiding. Under, in centre arms. *Peint par Schebanoff. Gravé par Js. Walker graveur de Sa Maj Imp. et mem de L'Acady Imp St Petersbourg.* (8 verses) *Reconnoit vers le Nord—dans nos cœurs. L'original se trouve dans la collection de Monsr le General Mamonoff, a què cette planche est dediée avec le plus profond respect par son tres humble serviteur James Walker. Mai 1st 1789. Publiè par Jas Walker St Petersbourg et Jno Dean a Londres.* H. $15\frac{1}{2}$; Sub. $13\frac{1}{4}$; W. 11; I B. H. $11\frac{5}{8}$; W. $9\frac{1}{2}$.

PAGE 1438. See page 176.

PAGE 1440. **24.** It is possible that this print may be engraved by J. R. Smith.

Dele line 1, instead add—

IV. *T Lawrence—Majesty* erased, instead, *Sir Josha Reynolds.*

3 line 2 after “collar” add—Under, *Painted by H Burch. Engraved by J Ward, Painter & Engraver to H. R. H. the Prince of Wales. William Henry West Betty. Ætatis Sux 13. London Published July 1 1805 by Mr Betty at Messrs Colnaghi & Co Cockspur Street.*

PAGE 1441. **5.** Line 11, for 1800 read 1803.

PAGE 1446. **16.** Line 2, for *F. S. A.* read *F. A. S.* Line 5, for *John* read *George John.*

PAGE 1447. **21.** Line 4, after “left” add—*Painted by Sir Wm Beechey R. A. Portrait Painter to Her Majesty. Engraved by James Ward Painter and Engraver in Mezzotinto to H. R. H. the Prince of Wales. His Majesty Reviewing the Third or Prince of Wales's Regiment of Dragoon Guards, & the Tenth or Prince of Wales's Regiment of Light Dragoons, attended by His Royal Highness the Prince of Wales, His Royal Highness the Duke of York, Sir Wm Faucit General Adjutant General, Knight of the Bath, Lieut Genl Dundas, Quarter Master Genl and Marl Genl Goldsworthy his Majesty's First Equerry. To the Queen's Most Excellent Majesty this Print is (by her most gracious permifsion) dedicated by her most grateful & devoted Servant J Ward. Pub April 10 1800 by Messrs Wards & Co 6 Newman Street London*

After **10** add—

PAGE 1457.

10a. (Hon. Bartholomew **Bouverie**. 1D.)

H. L., directed and facing slightly to left, looking to front, plain dress, fur-lined cloak over shoulders. H. 14; Sub. $9\frac{1}{2}$; W. 10; Sub. $7\frac{7}{8}$.

Third son of William 1st Earl of Radnor. He died in Edward-street Portman-square 31st May, 1835, aged 81.

After **14** add—

PAGE 1458.

14a. Sir Robert **Brownrigg**. JACKSON.

Full H. L., sitting, directed and facing slightly to left, looking to front, coat buttoned, star on left breast, curtain in background. Under *Painted by J Jackson Esq. R.A. Engraved by W Ward A. R. A. Engraver to his Majesty & to H R H the Duke of York. General Sir Robert Brownrigg Bart. G. C. B. Colonel of the 9th Regt of Foot, late Governor of the Island of Ceylon.* H. 14; Sub. $11\frac{3}{4}$; W. $9\frac{7}{8}$.

I. Before any inscription.

II. With inscription in open letters; to left *Proof*.

III. As described.

Second son of Henry Brownrigg of Rockingham, Co. Wicklow; entered the army; was Governor as above, and of Landguard Fort; created a baronet in 1816. He died at Helston House, near Monmouth, 27th April, 1833, aged 74.

23. After description add—

PAGE 1461

I. Before the following inscription in open letters was erased, and the foregoing substituted. *Painted by T. Stewardson Esqr Portrait Painter to H R H the Princess of Wales. Engrav'd by William Ward Engraver to their R H the Prince Regent and Duke of York. The Right Honble G. Canning M.P. From an Original in the Possession of Jno Drinkwater Junr Esqr of Liverpool. Publish'd Novr 1813 by Wm Ward 24 Buckingham Place, Fitzroy Square.*

II. As described.

31. Line 4, add—I. B. H. $10\frac{3}{4}$; W. $8\frac{3}{8}$. After **32** add—

PAGE 1464.

32a. John **Doyle**. CUMING.

H. L., in square border, directed towards right, facing towards and looking to front, uniform, epaulette. Under, *Comyng Pinxt*

W Ward fecit. Lieut Coll Doyle. Publish'd Sept 4th 1797 by T Nugent No 101 Pall Mall London & by W Allen No 32 Dame St Dublin. H. 15; Sub. 13 $\frac{1}{8}$; W. 11; I. B. H. 10 $\frac{7}{8}$; W. 8 $\frac{3}{4}$.

Fifth son of William Doyle, Esq., Master in Chancery in Ireland, entered the army and served in America; in 1793 raised the 87th Regiment, and was appointed Lieut.-Colonel; served in Flanders; afterwards Secretary at War in Ireland, and Governor of Guernsey; created a baronet in 1805. He died at Somerset-street, Portman-square, 8th August, 1834, aged 78.

PAGE 1465. **36.** After II. add—

III. Name of personage and address erased; instead, *The Rt Honble Lord Dover. London Published Augt 10th 1833 by Paul & Dominic Colnaghi & Co. Printsellers to the Royal Family Pall Mall East.*

PAGE 1470. **51.** After description add—

I. As described.

II. Address erased; instead, *London Published by W Sams Book & Printseller to the Royal Family opposite St James's Palace, August 1st 1825.*

PAGE 1471. **52.** After description add—

al. Before any inscription.

PAGE 1472. **55.** Biog. notice, line 8, after "Fitzgerald" add "in centre;" line 9, after "Thornton" add "to extreme right;" after "men" add ("who were named John and George Lander, John and George Marks, William Reed, James and William Murray.")

PAGE 1474. **59.** Line 11, for perage read peerage.

PAGE 1477. **69.** After description add—

I. Before any inscription.

II. As described.

After **69** add—

69a. (J. D. **Powles.** JACKSON.)

H. L., directed to front, facing and looking towards left, plain dress. H. 14; Sub. 9 $\frac{3}{8}$; W. 10; Sub. 8.

PAGE 1483. **90.** Line 8, after "&" add *Adam.*

After **92.** add—

PAGE 1484.

92a. Rev. Thomas **Wilson.** ALLEN.

Full H. L., directed slightly to left, looking to front, wig, spectacles, bands, and black gown, right hand on book, pillar and curtain in background. Under, *Painted by J Allen Engraved by William Ward Engraver Extraordinary to H R H the Prince of Wales & to the Duke of York. The Revd Thos Wilson, B.D. Master of the Free Grammar School of Clitheroe. London Published Sept 12th 1810 by J Allen 24 Buckingham Place, Fitzroy Square.* H. 18; Sub. 13 $\frac{1}{8}$; W. 14; Sub. 11.

Line 1, after 639 add 639*.

Line 3, for "is a second and retouched state, the first" read "is PAGE 1485. a different plate from that."

103. Heading after "H. 19" add "exclusive of border, which is PAGE 1486. W. 26, H. 21; after **103.** add—

103a. Two Do. Do. ID.

Joanna, the mother of Charles V., watching the body of her husband.
Lady Elizabeth Gray imploring the restitution of her husband's lands from Edward IV.

After **8.** add—

PAGE 1494.

8a. ID. ID.

Similar in same direction. Under, *C Read pinxt. Published as the Act directs Fany 1st 1768. J Watson fecit. Miss Beatson. Printed by Robt Sayer No 53 in Fleet Street.* H. 6; Sub. 5 $\frac{3}{8}$; W. 4 $\frac{1}{2}$.

18. Line 4, for *James Watson Sculpsit* read *Engraved by James Watson.* PAGE 1495.

22. Line 4, after "man" add (who is stated in N. & Q., 6th Ser. PAGE 1497. III. 445, to be his favourite scholar, Edward Wells, afterwards rector of Cotesback in Leicestershire).

After **29.** add—

PAGE 1500.

29a. Queen **Charlotte.** FRYE.

H. L., similar in same direction to print by Frye, No. 3, page 517. Under *Frye ad Vivum delint. J Watson fecit. Her most excellent Majesty Charlotte Queen of Great Britain &c. London printed for Henry Parker opposite Birchin Lane in Cornhill.* H. 6; Sub. 5 $\frac{3}{8}$; W. 4 $\frac{1}{2}$.

PAGE 1503. **41a.** Line 1, after "Under" add *F Cotes pinx.*

PAGE 1504. **44.** Line 1, add—He died at St. Petersburg, 31st August, 1773.

PAGE 1505. **48.** Line 5, for *pinx* read *pinxt.*

PAGE 1508. **54.** Line 1, for "right" read "left."

After II. add—

III. At bottom, *Printed for Carrington Bowles next the Chapter House in St. Paul's Church Yard London*; to left 144.

PAGE 1519. After **85.** add—

85a.

Id.

ID.

Similar in same direction. Under, *C Read pinxt J Watson fecit Mifs Jones.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

PAGE 1526. **104.** After I. add—

Ia. In scratched letters, *Falconet pinxt Watson fecit.* Fitzwilliam Coll. After biog. notice add—Query if this is the Miss Moore who was afterwards Lady Bampfylde. See page 1550.

PAGE 1528. **110.** After description add—

I. Before inscription.

II. As described.

PAGE 1535. **128.** Line 5, for "his left" read "his right."

After description add—

I. Before arms or any inscription. Fitzwilliam Coll.

II. Before motto in arms, artists' names in scratched letters.

III. As described.

PAGE 1544. **149** After description add—

I. Before arms or any inscription.

II. Before motto in arms, artists' names in scratched letters.

III. As described.

PAGE 1555. **12.** Line 5, after *fecit* add—*published as the Act directs 1st Octr 1771 for H Parker No 82 Cornhill, S Hooper No 25 Ludgate Hill, W Shropshire New Bond Street, & T Watson in Bond Street, after H. 20.*

I. Before inscription, in scratched letters—*G Willison T Watson Publish'd as the Act directs Octr 1st 1771.*

II. As described.

23. After description add—

PAGE 1559.

al. With, in scratched letters, artists' names. *Published as the Act directs Sepr 1 1770 by Thos Watson at No 8 Broad Street.*

25. After description add—

PAGE 1560.

I. As described.

II. Over line at bottom, *The Right Honble Elizabeth Lady Melbourne, & the Honble Peniston Lamb.*

27. After II. add—

PAGE 1561.

III. With name of personage, *The Right Reverend Thomas Newton D.D. Lord Bishop of Bristol, and Dean of St Pauls.*

44. Line 4, for *Sigismunda* read *Sidgismonda*. Last line after "reason," add—Mrs. Barry appeared in this character at Drury-Lane in 1767. PAGE 1566.

6. After description add—

PAGE 1570.

I. After *Drawings* in address *opposite the Mews Gate Charing Cross.*

II. As described.

27. After description add—

PAGE 1580.

aI. Before date after *fecit*; instead, *et exc.*

Line 2, for *Catherine Street Strand*; read, *near Catherine Street in the Strand.* PAGE 1584.

57. After description add—

PAGE 1590.

I. As described.

II. At bottom to left, *Penes J Ames.*

16. Dele biographical notice; instead—

PAGE 1600.

Only child of Everingham Cressy, of Birkin, in the county of York, representative of the ancient families of Cressy, Everingham, Birkin, Cause, and Normanville. She married, Feb., 1690, Archibald Primrose, created in 1700 Viscount of, and, in 1703, Earl of Rosebery, and from them the present holder of the title descends.

In Douglas' Peerage of Scotland a note to p. 407, VOL. II., remarks that Noble was not able to appropriate this print, but that it was the Countess of Rosebery, the original picture being at Barnbougle Castle.

PAGE 1607. **41.** Line 6, for II. read I.

PAGE 1612. **57.** III. Line 2, for *and* read & ; after *Ireland* add, ground of angles scraped away, artists' and publishers' names erased and re-engraved the painter as *Sam: Cooper*.

PAGE 1613. Lines 8 and 9 for "yet this—powers" read, "yet it might have been expected that one possessing such great abilities and varied powers should have tried that method."

PAGE 1616. **16.** After description add—

I. Before the words *J. R. Smith* in address were altered to *W. Humphrey*.

II. As described.

PAGE 1617. **21.** After description add—

See under Houston, page 699*.

PAGE 1619. John Wright, after line 3, add:—Possibly this may be Joseph Wright who was born in New Jersey, July 16, 1756; came to London with his mother, the celebrated modeller in wax; was instructed by West, his countryman, and by Hoppner, who married his sister; he visited Paris in 1782, and then returned to America, where he died of yellow fever in 1793.

PAGE 1621. **1.** After description add—

a1. Before date of death and address inscribed, *The Revd Roger Flexman D.D. Published by J. Yeatherd August 1 1795, and sold by R Wilkinson No 58 Cornhill.*

PAGE 1626. **13.** Line 5, for *Novr 28* read *Novr 2d*.

After **13** add—

13a. Sir John Colpoys.

H. L., standing, directed and facing slightly to right, looking to front, wig, naval uniform, star and ribbon. Under, *Engraved by Jno Young Engraver in Mezzotinto to H. R. H. the Prince Regent*

Admiral Sir John Colpoys K.B. London, May 25, 1812. Published by the Engraver No 65 Upper Charlotte Street, Fitzroy Square. H. 15½; Sub. 12¾; W. 10¼.

See page 246.

48. After description add—

PAGE 1638.

aI. Before any inscription.

50. After description add—

I. Inscription in open letters, with *London* before *Engraved* under subject; a word afterwards erased, as the address shows the print to have been published in Edinburgh.

II. As described.

After **62** add—

PAGE 1641.

62a. Gustavus III., of **Sweden.** BREDA.

Full H. L., standing, directed and looking towards front, facing slightly to left, robes, collar, jewel, right arm before chest, hand pointing, plumed hat on right. Under, *Painted at Stockholm by C. F. v Breda 1787. Engraved by J Young Mezzotinto Engraver to His Royal Highness the Prince of Wales. Gustavus IIIrd King of Sweden &c. &c. &c. To Whom this Plate is by His Gracious Permission most humbly dedicated by His Majesty's Devoted Servant and most Faithful Subject Charles Frederick von Breda. London Published July 3d 1789 by Mr Breda No 67 Charlotte St Portland Place. H. 15½. Sub. 13½; W. 10¾.*

I. Inscription in open letters.

II. As described.

Born 1746; ascended the Swedish throne 1771; shot with a pistol by Count Ankerstrom at a masked ball, 15th March, 1792, and died in consequence four days afterwards.

75. Heading for Lady read *Neæra*.

PAGE 1645.

After description add—

I. As described.

II. Inscription erased; instead, *Neæra.* (12 verses.) *The fair — now to spare London Published May 1st 1788 by J Harris Sweetings Alley, & No 8 Broad Street.*

After **79.** add.

80. Watercress Girl ID.

PAGE 1646.

Similar to plate engraved by J. R. Smith, No. 200. Under, in

open letters, *Painted by J Zoffany R.A. Engraved by J. Young The Water Cress Girl. Engraved from the Original Picture in the possession of Jacob Wilkinson Esqr. Publish'd Jany 1st 1785 by J Young No 28 Newman Street Oxford Street London.* H. 15; Sub. 13 $\frac{5}{8}$; W. 10 $\frac{7}{8}$. Fitzwilliam Coll.

PAGE 1650. **10.** After II. add—

III. Address erased; instead, *Sold by Thos Bowles in St Pauls Church Yard London.*

PAGE 1654. After **33.** add—

33a. Id.

H. L., in oval, directed and facing towards right, looking to front, long wig, robe. Under, *The Bishop of London.* H. ; W. 3 $\frac{5}{8}$; O. D. H. 5 $\frac{3}{8}$.

PAGE 1656. After **44** add—

44a. Robert Ferguson.

H. L., directed towards left, looking to front, hat with pinners under chin, frilled collar, left hand holding pipe, which he is smoking. Under,

Pox, this is Ferguson, where ere he's bin

In Maskquerade with Doctor Oats'es chin.

Of late he's grown soe fat, and looks so Prank

Dam him, I think the Rogue's turn'd Mountebank.

H. ; Sub. 5 $\frac{3}{8}$; W. 4 $\frac{3}{8}$.

Neither Granger, Bromley, nor any other writer mention this little print, of which one impression is known; it appears to have an address clipped off at bottom. It is in the manner of Place.

A dealer in plots and an informer like Oates. He was given a place in the reign of William III., although he deserved a halter. He is described in a proclamation of 1683 as "A tall lean man, dark brown hair, a great Roman nose, thin jawed, heat in his face, speaks in the Scotch tone, a sharp piercing eye, stoops a little in the shoulders, he hath a shuffling gait that differs from all men, wears his periwig down almost over his eyes, about forty-five years of age." Burnet says that he turned Jacobite, and he certainly turned up again in Queen Anne's reign, and is supposed to have died in 1714.

PAGE 1657. **50.** After "19" add—as to face; after "on" add—"right arm hanging beside her, left hand to bosom."

After **50.** add—

50a. Children of Id.

H. L., in oval, directed and looking to front, facing towards left,

roses in hair, resembling one of the children in Gascars' print. See page 526. O. D. H. 4; W. $3\frac{5}{8}$.

H. L., in oval, directed to front, facing and looking slightly to right hair full, frock with sash across breast. O. D. H. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

After line 11 add—There is also a plate by Vertue, on which it is PAGE 1658. stated that the original picture by Michael Wright is at the Guildhall.

After 68. add—

PAGE 1662.

68a. (Duchess de la **Valliere.** LE BRUN.)

W. L., sitting as Magdalen, hair dishevelled, casting her jewels to the ground, looking up towards left. Under, *S Maria Magdalena. C. le Brun pinx. Sold by I Beckett at ye golden head in ye Old Baily.* H. $13\frac{1}{4}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$.

This is a copy of the celebrated line engraving by Gerard Edelinck. See page 833.

72. Mr. Whitmore has met with an impression having *T. Johnson Fecit* inscribed upon it.

83. Line 5, add—This print has been attributed to an engraver named PAGE 1665. Caffeele, but there has not been authority produced for the assertion.

87. Line 1, insert after "on a" gallows to right, Oates at back of PAGE 1666. cart; line 3, dele "*Titus.*"

94. After description add—

PAGE 1668.

I. Before inscription.

II. As described.

After **10C.** add—

PAGE 1670.

100a. Edward **Russell.**

The print described as an altered plate at page 1699 has been met with in an earlier state, with inscription space cut off. It is probably by Faithorne, jun., and was engraved in the 17th century, so should be placed here.

After **101.** add—

101a. Czar of **Russia.**

H. L., directed facing, and looking towards left, turban, fur over shoulders, at top to left monogram. Under, *The Great Czar.* H. $4\frac{1}{4}$; Sub. $3\frac{7}{8}$; W. $3\frac{1}{8}$.

The monogram appears to be E. L., and therefore the little work may be attributed to Luttrell.

The portrait probably represents Alexis, who reigned from 1645 to 1676, and was styled the Father of his country.

PAGE 1673. After **112.** add—

112a. Id.

W. L., a child sitting on cushion, directed and looking towards left, right hand stretched out to crown on table to left, above three wreaths. Under, *His Royal highnes the Prince of Wales. G. Beckett ex. H* 9 $\frac{5}{8}$; Sub. 9; W. 7 $\frac{3}{8}$.

PAGE 1677. After **132** add—

132a. Id.

Full H. L., standing, directed to right, facing towards and looking to front, low dress, necklace, hair loose with flowers at back, right hand holding flowers, left hand to waist. H. 8 $\frac{3}{4}$; Sub. 8 $\frac{3}{8}$; W. 6 $\frac{7}{8}$.

Style of Van Somer.

After **136.** add—

137. Girl with dog and cockatoo.

W. L., A young girl standing, directed towards right, facing and looking to front, lace cap, long dress with lace apron, necklace and bracelets, right hand extended towards cockatoo on vase, with orange-tree to left, lapdog to right snapping at bottom of dress, in background mansion and gardens with fountain of two Cupids. H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{3}{4}$. One known.

This is probably a portrait of the Princess Louisa Maria Stuart (see page 1227), and may have been engraved by Lens; if so, it is in his most carefully finished style.

PAGE 1681. **15.** Line 1, after "directed" read "towards."

PAGE 1693. **54.** Line 5. after *Nation* add—*Done after the Original Limnings Drawn from ye Life by B Lens junr, B Lens exc.* After H. add 13 $\frac{5}{8}$.

PAGE 1694. **59a.** Line 3, after "Brittain" add—*Printed & Sold by Thos BAKEWELL next the Horn Tavern in Fleet Street.* For H. 7 $\frac{1}{2}$ read H. 7 $\frac{3}{4}$.

PAGE 1696. After **67.** add—

67a. Id. ID.

Similar to foregoing, but with background crosshatched in lines, and with knife on table. Under, *Hogarth Pinx. Sarah Malcolm Executed*

in Fleet Street March the 7th 1733 for Robbing ye Chambers of Mrs Lydia Duncomb in ye Temple & Murdering Her, Eliz. Harrison & Ann Price. Price 6d.

I. As described. Joly Coll.

II. Price erased. Joly Coll.

After **69.** add—

69a. — Walter **Mildmay.**

Sykes' Sale, 1st day. Lot 138. Inscribed, *Gualterus Mildmay Eques Coll. Emanuel Fundr. A.D. 1584.*

Probably by Robins. See page 285.

120. See under Brooks. Page 98*.

After **126.** add—

PAGE 1711.

127. The unequal Courtship.

W. L.'s, a young lady standing, holding a fan before her face, to left her mother, behind her father holding out his hand to an old beau, who is bowing to her, leaning his left hand on his cane. Under, as above, 10 verses, *With formal—venal Hands Sold by T Bowles in St Pauls Church Yard & I Bowles in Cornhill.* W. 17½; H. 16; Sub. 15¼.

Style of Simon.

3-15. Line 24, dele "bear—and."

PAGE 1714.

3, heading for "Benoit" read "Benedict."

15. Line 5, before *Publish'd* insert *London.*

PAGE 1717.

39. Heading should be bracketed.

PAGE 1722.

After **54** add—

PAGE 1726.

55. Adam Lord **Duncan.**

H. L., in square border, directed in profile to right, hair tied at back, frill, plain coat. Under, *Admiral Duncan.* H. 19⅞; Sub. 17⅞; W. 13⅞; I. B. H. 14½; W. 10½.

See page 247.

68. After line 4 add—After death a cast was taken of Garrick's face and from this Pine made the print, introducing eyes; the date of publication is about ten weeks after Garrick's death. PAGE 1729.

69. Add—In a letter from Colman to Garrick, written from Paris in 1766, occurs—"There hang out in every street pirated prints from Reynolds's picture of you, which are underwritten *L'homme entre le Vice et la Vertu*."

PAGE 1730. **75.** William Greenaway died 13th April, 1756, aged 75 years. He had been one of the sheriffs of Norwich in 1742.

PAGE 1733. **86.** At end add—In Evan's Catalogue the name of Kingston is given as the engraver of this portrait.

PAGE 1734. **90.** After description add—
I. Before any description.
II. As described.

PAGE 1737. After **103.** add—

103a. William, Duke of **Leinster**. REYNOLDS.

Similar, in same direction to print by Dixon, No 22, but with several differences, paper to left having on it only a Masonic symbol. Under arms (different from those in Dixon's print), *William Duke of Leinster, Marquis of Kildare, Earl of Kildare and Ophaly Viscount Leinster of Taplow. Also Colonel of The Dublin Independent Company*. H. 19; Sub. 17 $\frac{5}{8}$; W. 14. Joly Coll.

This plate was probably engraved in Dublin by Sadleir.

See page 212.

PAGE 1740. After **117** add—

117a. **Id.**

H. L., in oval, directed and looking towards front, facing towards right, wig, plain coat close round neck. Under, *John Murphy D.D.*
H. ; Sub. 10 $\frac{1}{2}$; W. 8 $\frac{1}{2}$. Joly Coll.

PAGE 1743. After **130** add—

130a. Frederick King of **Prussia**.

T. Q. L., directed to left, looking to front, uniform. Under, *Frederick the Great, King of Prussia, &c, &c, &c. Done from an Original Picture in the possession of His Prussian Majesty's Ambassador at the Hague. London Printed for John Ryall at Hogarths Head in Fleet Street*. H. 14 $\frac{1}{8}$; Sub. 12 $\frac{1}{2}$; W. 10.

See pages 129, 681.

After **141.** add—

141a. (Mr. Sims.)

H. L., in oval frame, directed to right, looking to front and grinning and rolling his eyes, arms folded across chest. Under, *The Mimick*. H. $13\frac{1}{2}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$; O. D. H., $9\frac{7}{8}$; W. $8\frac{1}{2}$.

Said to have been a schoolmaster. He is also represented in a print called Night Amusement giving a bowl of punch to a small man (perhaps Coan the dwarf).

After **148** add—

148a. Miss **Trimmer**. READ.

PAGE 1746.

Similar in same direction to print by J. Watson, No. 145. Under, *C Read pinxt. Grimalkin fecit. Mifs Trimmer. Price 1s.* H. 14; Sub. $12\frac{7}{8}$; W. 10.

Probably by Purcell.

After **149.** add—

149a. Sir Henry **Vane**.

PAGE 1747.

H. L., in oval frame, directed and facing towards right, looking towards front, long hair, loose robe. Under, in centre shield, with arms, motto, NEC TEMERE NEC TIMIDE. *Sir Henry Vane Knight of Raby Castle*. H. $8\frac{1}{8}$; Sub. 7; W. $5\frac{3}{4}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{1}{2}$.

Stated in Sutherland Catalogue to have been published by Caulfield. Born about 1612, his father having been Secretary of State to Charles I., espoused the cause of the Parliament in the Civil Wars, and was one of the leaders of the Independents. He was beheaded 14th June, 1662.

154. After description add—

PAGE 1748.

I. Before inscription, not quite finished.

II. Before Hinton and Wyatt's address was added to that of Sherwin.

III. As described.

162. After description add—

PAGE 1749.

I. As described.

II. "*The Black Horse*" altered to *No 13*.

166. Add—He died in 1783, aged 63.

PAGE 1751.

After **181** add—

PAGE 1753.

181. **Id.**

H. L., in oval frame, directed in profile to left, judge's wig and

robes. H. 6 ; Sub. $5\frac{1}{2}$; W. $4\frac{3}{8}$; O. D. H. $4\frac{1}{8}$; W. $3\frac{1}{2}$.
Perhaps a portrait of Lord Mansfield.

PAGE 1762. Add—

Eyre, Sir James.	Bowles & Carver.
Fox, Charles James.	"
George III.	C. Bowles.
Id.	Bowles & Carver.
George, Prince of Wales.	C. Bowles.
Id.	Bowles & Carver.

PAGE 1763. Add—

Grenville, George.	Bowles & Carver.
Hardy, Sir C.	C. Bowles.
Hawke, Sir E.	"
Hood, Lord.	"
Loughborough, Lord.	Bowles & Carver.
Macdonald, Sir Archibald.	"
Montagu, Lady Elizabeth.	Sayer.
Pitt, William.	Bowles & Carver.
Rodney, Lord.	C. Bowles.

PAGE 1764. Add—

Sheridan, R. B.	Bowles & Carver.
Thurlow, Lord.	;"
York, Duke of.	,"

PAGE 1765. At bottom add—

William VI., to whom this print was dedicated, was surnamed "The Good," and died in 1663. His portrait, engraved in the line manner by T. Matham, after Anselm van Hulle, was published in 1652.

PAGE 1780. Line 8. This piece of the Fountain may be thus described—

Three Tritons, two of which are seen, standing in niches formed like shells, another Triton kneeling on shell at top, and pouring out water upwards ; several figures round base of fountain ; in distance to left large buildings, Trajan's column, and horses of the Capitol ; at top *Joannes Lutma Junior fecit 1656*. H. $10\frac{1}{4}$; W. $8\frac{1}{4}$.

The mezzotinto work is visible at edge of base of fountain, in the shells and in the water from top.

LATER ADDITIONS AND CORRECTIONS

Noted in Index by two Asterisks.

23. Line 4, for W. $4\frac{1}{2}$ read $4\frac{3}{4}$.

PAGE 27.

It is possible that there may exist an earliest state of this print, PAGE 27.* with *fe et ex* after engraver's name.

62. Line 16, after "Yorkshire" add—There was another family of PAGE 39. the name at Brough Hall, and this lady might have been Elizabeth, daughter of Robert Knightley, of Offchurch, Co. Warwick, married to Sir Henry Lawson, 2nd bart., who died in 1725.

94. After IV. add—
V. Modern.

PAGE 51.

After **104.** add—

PAGE 54,54.*

105. Lady and Gentleman.

W. L.'s, the lady sitting, short curled hair, veil falling under chin, left elbow leaning on table to right, behind which stands a cavalier addressing her, and on which lie his hat, sash and sword, and a decanter, at bottom to right *ſ. B. fec et Ex.* H. 9; W. 7.

The cavalier bears a resemblance to the Duke of Monmouth.

After **8** add—

PAGE 70.

t. Lady. LELY.
(Wessely. No. 92).

H. L., in oval, directed and facing towards left, hair in curls, very low dress. Under, *P. L. d. A. B f et exc.* 1676. H. 4; Sub. $3\frac{3}{8}$; W. $3\frac{1}{8}$; Sub. $2\frac{3}{4}$; O. D. H. 3; W. $2\frac{3}{8}$.

13 After II. add—

PAGE 75.

III. Inscription erased, instead *Maria Teresa Queen of Hungary & Bohemia Grand Duchefs of Tuscany &c &c &c.*

PAGE 84.* For **21.** read "line 21."

PAGE 130. **16.** Biog. note. This prince assumed the name Frederic III. He was born 4th April, 1699; married, 6th Sept., 1729, his cousin Louise Dorothy, of Saxe Meinengen; succeeded his father 12th March, 1732, and died 10th March, 1772, "the darling of his subjects." The male line of this house became extinct in 1825. An account of this prince is given in the London Magazine, 1736, p. 241.

PAGE 152. After **13.** add—

14. The Arch Girl. CHRISTALL.

H. L., in oval, directed to right, facing and looking to front, right forefinger to lips, fruit before her. Under, *Painted by I Christall, Engraved by G Dawe. The Arch Girl. Published Aug 1, 1801, by G Dawe 44 Wells Street Oxford Street London.* Same size as **12**, to which this is companion.

PAGE 157.* P. Dawe, **21a.**, should be included in this page, not 155.

PAGE 171. **2.** After heading add—PARKINSON; after I. add—

Ia. With inscription in scratched letters. *T. Parkinson Pinxt: f. Delegal fecit. London Printed for & Sold by f Delegal under the Piazza Covent Garden and Publish'd as the Act directs Octr 1st 1776.*

PAGE 194. **67.** After description add—

I. Before any inscription.

II. As described.

PAGE 196. **73.** I. For *Frederico*, read *Federico*; for *Engraved by*, read *Engrav'd.*

PAGE 234. **41.** After description add—

I. Before any inscription.

II. As described.

PAGE 262. To line 9 add—There is a stipple engraving of General Washington engraved by John Eckstein, Philadelphia. It is therefore probable that the artist of the following print went to America and practised there.

PAGE 309, 309.* The frontispiece portrait of Kneller has been met with in a state before any inscription whatsoever. It is possible that others of the set may be found in this state which may, therefore, be styled al.

85. States II. and III. should be, as pointed out by Mr. Horne, PAGE 331. transposed.

Before line 4 insert **10.**

PAGE 527.

After **17** add—

PAGE 541.

It was Mr. Byers who sold the famous Barberini vase to the Duchess of Portland, which brought £1,029 at her sale in 1786, and is now in the British Museum.

24. Biographical note, add—Nichols' Anecdotes, Vol. II., p. 338, PAGE 587. states—"The plate having been purposely destroyed, the impressions from it are very rare."

144. After description add—

PAGE 595.

I. Before inscription, in scratched letters, *F. Cotes pinxit. Val green fecit.*

II. As described.

3. After description add—

PAGE 605.

I. Before any inscription.

9. After description add—

PAGE 629.

I. Inscription in scratched letters.

II. As described.

33. II. For Date—1784 read—

PAGE 638.

With address *London Publish'd July 10th 1784 by W Humphrey No 227 Strand.*

34. After description add—

I. Inscription in scratched letters, date of publication being *Octr 1st 1791.*

II. As described.

9. After description add—

PAGE 648.

I. Before any inscription.

II. As described.

78. After description add—

PAGE 675.

aI. Before any inscription.

PAGE 678. **89.** After description add—
I. Before any inscription.
II. As described.

PAGE 685. **102.** Mr. Addington notes that he has met with an earlier state than I.

PAGE 786. **9.** Line 7, add—She was probably the person mentioned in the Town and Country Magazine for 1780, p. 67.

PAGE 832. After **13** add—

13a. (Francis **Le Pipre**.)

Short H. L., in oval, directed and facing towards left, looking to front, full wig, small moustache, loose robe with fur collar. H. ; W. ; O. H. D. $6\frac{7}{8}$; W. $4\frac{1}{2}$.

According to Walpole this was Luttrell's best print.

PAGE 864. **70.** After I. add—
Ia. Before date 1757 was altered to 1761.

PAGE 866. **85.** After III. add—
IV. Name of painter corrected to *J. Meyer*.

PAGE 899. **176.** At bottom of page add—
I. As described.
II. At bottom, *Printed for Jno Bowles & Son at the Black Horse in Cornhill*.

PAGE 950. P. DORE, line 1, for "left" read "right."
After description add—
I. Before any inscription.
II. As described.

PAGE 1057. **7.** Line 6, for "9" read "10."

PAGE 1146. **32.** After description add—
aI. Before any inscription.

162. After description add—

PAGE 1194.

I. Before any inscription.

II. As described.

178. After II. add—

PAGE 1199.

III. Reworked, especially about eyes.

280. After description add—

PAGE 1238.

I. Before any inscription.

II. As described.

133. The correction refers to II. In III. for *Market St.* read *Market Street*. PAGE 1295, 1295.*

174. After description add—

I. Before inscription, in scratched letters, artists' names and *Pub. lish'd 3d March 1780 by J. R. Smith No 10 Bateman's Buildings Soho Square London*. PAGE 1310.

II. As described.

After **7** add—

PAGE 1360.

7a. Louis of France.

H. L., in oval, directed to front, facing and looking towards right, hat and feather, large tie, embroidered coat and sash. Under, *Louis Dauphin of France P Tempest ex*. H. $4\frac{1}{8}$; W. $3\frac{3}{8}$; O. D. H. $3\frac{3}{8}$; W. $3\frac{1}{8}$. One known.

Born 1661, eldest son of Louis XIV. Died at Meudon 14th April, 1711. It was for this prince that the edition of Latin classics styled "ad usum Delphini" were undertaken.

After **7** add—

PAGE 1368.

8. The Prude.

H. L., lady with hood, child to left knitting. Under, *Tinney fecit* 8 verses. *Harsh — this Sold by I Tinney at the Golden Lion in Fleet Street London*. H. $13\frac{1}{2}$; Sub. $12\frac{1}{4}$; W. $9\frac{1}{4}$.

2. Heading, for BRUMPTON read BROMPTON.

PAGE 1382.

- PAGE 1384. **8.** After description add—
 I. Before Richardson's address.
 II. As described.

- PAGE 1388.* Dele **16a.** to 1883, instead, read—

16a. Pascal **Paoli.** COSWAY.

Inscribed, *R Cosway R.A. del. Engraved by Charles Townley
 Gen de Paoli. Publd March 30th 1784 by C Townley Arlington
 Street Piccadilly.*

It has been stated to the author that this print was not mezzotinto.

- PAGE 1395. **6.** After description add—
 I. As described.
 II. At bottom, *Cum Privilegio ordinum Hollandiæ et Westfrifiæ.*

- PAGE 1396. **7.** Heading, dele IPSE.

- PAGE 1406. **9.** After description add—
 aI. Before any inscription or alteration. One known of this
 earliest state, resembling in style the work of Blooteling or Place.

- PAGE 1457. **10.** Line 1, for "directed and looking towards left" read "directed
 towards left, facing towards."

- PAGE 1479. **75.** After description add—
 I. As described.
 II. Inscribed, *Painted by W Owen Esqr R.A. Portrait Painter to
 his R.H. the Prince Regent. Engraved by Wm Ward Engraver to
 their R.H. the Prince Regent & Duke of York Nicholas Smith
 Esquire, Accountant General of the Court of Chancery. Pubd Nov
 21. 1812. by the Engraver 24 Buckingham Place Fitzroy Square.*

- PAGE 1562. **31.** After description add—
 aI. Before curtain above was added; probably this state is merely
 a trial proof.

INDEX OF PAINTERS.

(Drummond, Samuel). For J. R. Smith, 126, read J. R. Smith, 125.
 (Hill, Thomas). For John Smith, 213, read John Smith, 263.
 (Lely, Sir Peter). For Blooteling, r, s, read Blooteling, r, s, t.
 (Philips, Charles). After 1740, read Burford.

INDEX OF PERSONAGES.

(Albemarle, 2nd Earl, when Lord Bury)	add	1146**
(Beckford, William)	„	648**
(Blosset, Sir R. H.)	„	1457**
(Burton-Conyngham, William)	„	629, 629**
(Byers, James)	„	541**
(Byng, George)	„	605**
Add Carnac, General		261*
(Clive, Mrs.)	add	331**
(Dore, Peter)	„	950**
(Forbes, John)	„	1384**
(Fortescue, Anne, Lady)	„	861*
(George III.)	„	866**
Add Kannaway, Sir John		260*
„ Macpherson, Sir John		261*
(Marlborough, John, Duke of)	add	1194**
(Mary II.)	„	1199*
(Maxfield, Mr. Thomas)	„	675**
(Paoli, Pascal)	„	1388**
(Percey, Mr. William)	„	678**
(Reed, Isaac)	„	194**
(Robinson, Richard)	„	693**
(Rushout, Lady, and children)	„	1562*
(Sarpi). For Polao read Paolo	„	196**
(Smith, Nicholas). For 1479*	read	1479**
(Warton, rev. Thomas)	add	638*

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NOTE.—This Index does not refer to prints of which the engravers have also executed the paintings or designs, but it includes those prints which, painted or designed by one engraver, have been scraped by another.

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BRITISH MEZZOTINTO PORTRAITS;

BEING A

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OF THESE ENGRAVINGS FROM THE

Introduction of the Art to the early part of the present Century.

ARRANGED ACCORDING TO THE ENGRAVERS; THE INSCRIPTIONS
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